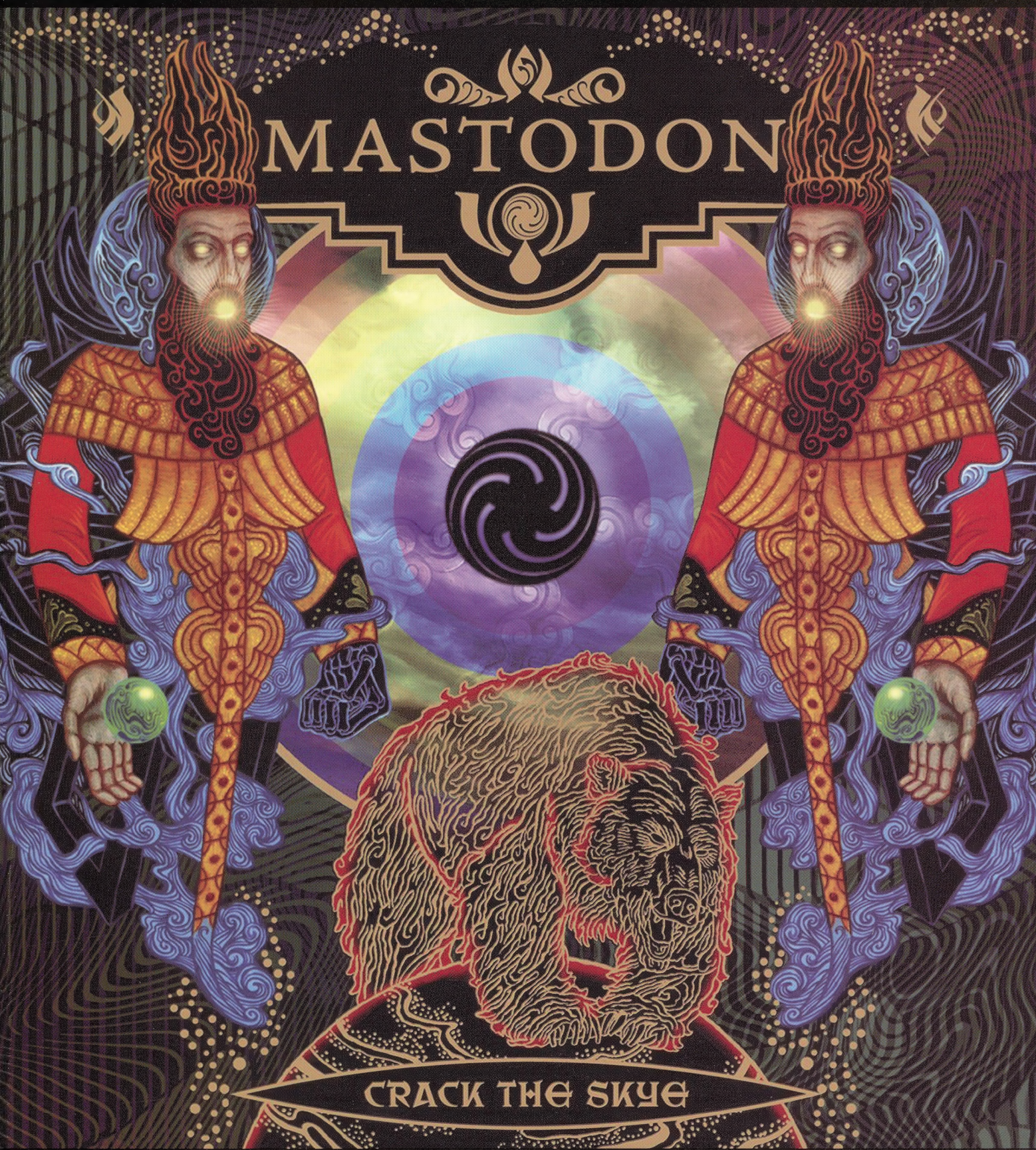


RECORDED
VERSIONS
GUITAR

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

MASTODON • CRACK THE SKYE





MASTODON - CRACK THE SKYE

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Music transcriptions by Addi Booth and David Stocker

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Oblivion

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 103

Riff A End Riff A

**Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

*Gtrs. 1 & 2

mf *let ring* ----- Harm. *let ring* -----

T A B

8 6 0 8 6 0 8 6 0 8 6 0 7

*Gtr. 1 (elec.) w/ dist.
Gtr. 2 (acous.)

**Chord symbols reflect implied harmony.
***Applies to 4th & 6th strings only.

Riff B End Riff B

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Gtr. 1

let ring ----- Harm. -----

8 6 0 8 6 0 8 6 0 8 6 0 5

Pitch: D

Riff B1 End Riff B1

Gtr. 2

let ring -----

8 6 0 8 6 0 8 6 0 8 6 0 0

††Gtrs. 2 & 3

††Gtr. 3 (elec.) w/ dist., played *mf*.

1st time, Gtr. 1: w/ Riff A
Gtrs. 2 & 3: w/ Riff B1 (2 times)
2nd time, Gtr. 1: w/ Riff B

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

8 6 0 8 6 0 8 6 0 8 6 0

Gtrs. 1 & 3: w/ Riff C

E \flat 6(no3rd) E \flat 5 E \flat 6(no3rd) E \flat 5 E \flat 6(no3rd)

side my shell. Wait - ing for you to pull me ____ back

End half-time feel

D6(no3rd) D D6(no3rd) D D6(no3rd)

in. I al - most had the world in ____ my

Pre-Chorus

Gm6

Lost love, bright eyes fad - ing

{ 1. sights.
2. doom.

Riff D

Gtrs. 1 & 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

10 10 8 8 7 7 7 7 8 8 0 0 10 10 8 8 7 7 7 7 8 8 0 0 10 10 8 8 7 7 7 7 8 8 0 0 10 10 8 8 7 7 7 7 8 8 0 0

Gm7

fast - er than stars fall - ing.

P.M. P.M.

8 8 8 8 7 7 5 5 7 7 5 5 8 8 8 8 7 7 5 5 7 7 5 5 8 8 8 8 7 7 5 5 7 7 5 5 8 8 8 8 7 7 5 5 7 7 5 5

End Riff D

Gtrs. 1 & 3: w/ Riff D

Gm6

How can I tell you that ____ I

(♩ = ♩)

Gm7

failed? Tell you ____ I

Chorus
Half-time feel
 3rd time, Gtr. 2 tacet

Dm

Asus2

failed? ____

Fall - ing from ____ grace ____ 'cause I been a - way ____ too long. ____

Leav -

Gtr. 3

Riff E1

End Riff E1

P.M. ---|

Gtr. 1

Riff E

End Riff E

P.M. ---|

P.M. ---|

*3rd time, upstemmed vocal tacet

Gtrs. 1 & 3: w/ Riffs E & E1

Dm

Asus2

- ing you ____ be - hind ____ with my ____ lone - some song. ____

Now ____

To Coda 1

To Coda 2

(♩ = ♪)

Gsus2

I'm ____ lost ____

in o - bliv -

Fill 1

Gtrs. 1 & 3

End Fill 1

P.M. ----|

Verse

Gtrs. 1 & 3: w/ Riff C (2 times)

E♭6(no3rd)

E♭5

E♭6(no3rd)

E♭5

E♭6(no3rd)

2. I tried to bur - row a hole ____ in - to ____ the

i - on. ____

D6(no3rd)

D

D6(no3rd)

D

D6(no3rd)

ground ____

break - ing all the fin - gers and the nails

Eb6(no3rd) Eb5 Eb6(no3rd) Eb5 Eb6(no3rd)

from my hand. The eyes of the child see no

D.S. al Coda 1
End half-time feel

D6(no3rd) D D6(no3rd) D D6(no3rd)

wrong, ig - no - rant bliss, im - pend - ing

Coda 1

Gtrs. 1 & 3: w/ Fill 1 (last meas.)

Gtrs. 1 & 3: w/ Riffs E & E1 (2 times)
Dm

Fall - ing from grace 'cause I been a - way

Asus2 Dm

too long. Leav - ing you be - hind with my lone -

Asus2 Gsus2

Gtrs. 1 & 3: w/ Fill 1

- some song. Now I'm lost in o - bliv -

Interlude

D5

C#7#11

D5

C#7#11

- i - on.

Riff F1

Gr. 2

End Riff F1

let ring ----- let ring -----

let ring ----- let ring -----

5 7 7 7 9 8 9 9 9 7 9 8 9 10 8 5 7 7 7 9 8 7 9 9 9 12 13 14 12

Riff F

Gtrs. 1 & 3

End Riff F

let ring -----

let ring -----

0 0 5 0 6 0 4 6 6 6 4 6 0 6 0 0 0 0 5 0 6 0 4 6 6 6 4 6 6 0 0

Gtrs. 1 & 3: w/ Riff F
Gr. 2: w/ Riff F1

D5

C#7#11

D5

C#7#11

(♩ = ♩)

Guitar Solo
D(b9)(no3rd)

Gtr. 4 (elec.)

f
w/ dist.
1 3/4

Riff G1
Gtr. 2
let ring

Riff G
Gtrs. 1 & 3
let ring

Bbmaj9b5

End Riff G1
let ring

End Riff G
let ring

Gtrs. 1 & 3: w/ Riff G
Gtr. 2: w/ Riff G1

D(b9)(no3rd)

Gtr. 4

Bbmaj9b5

12 13 13

D#(b9)(no3rd)

Gtr. 4

15 16 17 17 18 15 18 17 17 15 13 15 13 10 13 10 10 13 10 13 10 12 12 10 13 12 10 12 10 12 10 10 12 10 12 10 12 5 7 4 (4) 3

Gtrs. 1, 2 & 3

let ring - 5 8 9 5 8 5 8 9 5 8 9 5 8 9 5 8 9 5 8 0

Guitar Solo Half-time feel

Em9

Gtr. 4 tacet

Gtr. 5 (elec.)

f w/ dist. 15 15 15 (15) 12 15

Gtr. 4

7

Riff H

End Riff H

Gtrs. 1, 2 & 3

let ring - 5 4 5 3 4 2 3 4 3 5 4 5 3 4 2 3 4 5 4 5 2

Gtrs. 1, 2 & 3: w/ Riff H

Gtr. 5

12 12 12 12 15 12 15 15 14 15 14 12 14 14 12 14 12 14 12 14 12

Asus2/G

D6/A

Gtr. 4

17 14 16 17 14 13 14 14 11

Gtr. 5

(12) (12) 10 12 10 12/14

Gtrs. 1, 2 & 3

6 7 6 0 7 6 7 6 0 0 7 4 0 4

B \flat add #11

(14) (11) 14 15 13 11 12 10 (14) 12 14 12 10

(14) 12 14 12 10 (14) 12 14 12 10

7 4 0 0 8 7 6 0 6 8 7 6 0 0

Grtr. 4 tacet
Gm6 F#m7 Gm6 Am F#m7

Grtr. 5

Riff I
Gtrs. 1, 2 & 3

let ring -----

End Riff I

Gtrs. 1, 2 & 3: w/ Riff I
Gm6 F#m7 Gm6 Am F#m7

Grtr. 5

let ring -----

Grtr. 5

Bb5 A5 Bb5 C5 Bb5 C5 D5

Grtr. 5 tacet

Bb5 A5 Bb5 C5 Bb5 C5 D5 C5 D5 E5 D5 C5

*Gtrs. 1 & 3

P.M. -----

*Composite arrangement

(♩ = ♩)

D5 Bb5 A5 Bb5 C5 Bb5 C5 D5 Dm

Gtrs. 1, 2 & 3

P.M. -----

D.S.S. al Coda 2

♢ Coda 2

Gtrs. 1 & 3: w/ Fill 1 (last meas.)

Gtrs. 1 & 3: w/ Riffs E & E1 (2 times)

Dm

— Fall - ing from _____ grace _____ 'cause I been a - way _

Asus2

Dm

— too long. _____ Leav - ing you _____ be - hind _____ with my lone -

Asus2

Gtrs. 1 & 2: w/ Fill 1

Gsus2

- some song. _____ Now _____ I'm _____ lost _____ in o - bliv -

Outro

D5

Dm

A5

Asus2

- i - on. _____ In o - bliv -

Gtr. 4

14 17 14 17/19 17 14 14 14
X X X X X X X X
12 15 12 16/17 15 12 12 12

Riff J1

End Riff J1

10 9 10 9 12 9 10 7 7 7 9 7 8 7 5 5 7

Riff J

End Riff J

10 9 10 9 12 9 10 7 7 7 9 7 8 7 5 5 7

D5

Dm

A5

Asus2

i - on.

Gtr. 4

14 12 12 12 12
 12 10 10 10 10

12 10 10 10 7 9
 10 8 8 8 5 7

(9)
 (7)

9 9
 7 7

G5

Gsus2

D5

Dm

In o - bliv - i - on.

Gtr. 4

9 7 7 7 7
 7 5 5 5 5

7 7 7 7 7
 5 5 5 5 5

Gtr. 3

5 6 5 3 3 5

0 0 0 10
 8 8 8 8

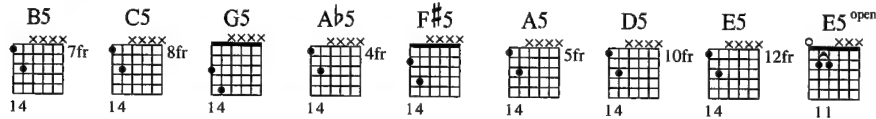
Gtr. 1

5 6 5 3 3 5

0 0 0 10
 8 8 8 8

Divinations

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders



Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro
Moderately ♩ = 140

Gtr. 1: w/ Riff A

N.C.

*Gtr. 1

Riff A

End Riff A

Gtrs. 2 & 3 (dist.)

mf
w/ pick & fingers
let ring throughout

mf
** P.M. -

*6-string banjo

**Slight P.M. (next 9 meas.).

Riff B

End Riff B

Fill 1

End Fill 1

let ring ----- let ring ----- let ring ----- let ring -----

P.M. ----- P.M. ----- P.M. ----- P.M. -----

B5

Rhy. Fig. 1

Gtrs. 4 & 5 (dist.)

f

C5

End Rhy. Fig. 1

Rhy. Fill 1

C5

End Rhy. Fill 1

Riff C

End Riff C

let ring ----- let ring ----- let ring -----

P.M. ----- P.M. ----- P.M. ----- P.M. -----

1. 2.

Gtr. 3: w/ Riff B (3 times)
G5

Ab5

Gtr. 3: w/ Fill 1

Ab5

Gtr. 2

1. 2.

Gtr. 3: w/ Riff C (2 times)
Gtrs. 4 & 5: w/ Rhy. Fig. 1 (1 1/2 times)

*B5

C5

C5

*Chord symbols reflect overall harmony.

Verse

Gtr. 2 tacet

Ab5 G5

Abmaj7(no3rd)

G5

Abmaj7(no3rd)

G5

Abmaj7(no3rd)

1. It's gone a - way, _____ it's gone a - way, _ it's gone for good. _____

Riff D

Gtr. 4

P.M.

P.M. - -

P.M.

P.M.

P.M. - -

P.M.

P.M.

P.M. - -

P.M.

Riff D1

Gtr. 5

P.M.

P.M. - -

P.M. - -

P.M.

P.M. - -

P.M. - -

P.M.

P.M. - -

P.M. - -

G5

A^bmaj7(no3rd) F5 E5

Fmaj7(no3rd) E5

Fmaj7(no3rd)

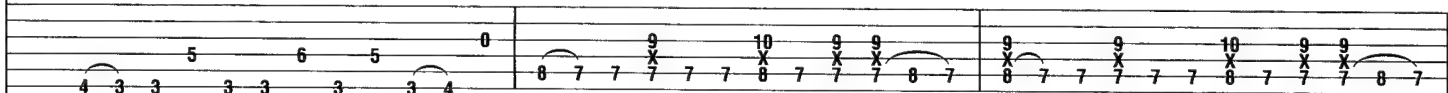


An - i - mal spir - its _____ come call - ing _____



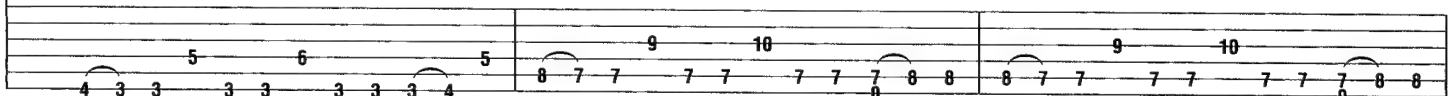
P.M. P.M. - - - P.M.

P.M. P.M. - - - P.M. let ring - - - - let ring - - - P.M. P.M. - - - P.M. let ring - - - -



P.M. P.M. - - - P.M. - - -

P.M. P.M. - - - P.M. - - - let ring - - - - P.M. P.M. - - - P.M. - - - let ring - - - -



Gtrs. 4 & 5: w/ Riffs D & D1 (1st 7 meas.)

E5

Fmaj7(no3rd)

E5

Fmaj7(no3rd) A^b5 G5A^bmaj7(no3rd)

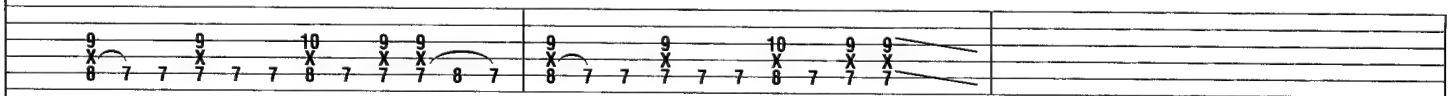
me home. _____

And through the tun-nels of



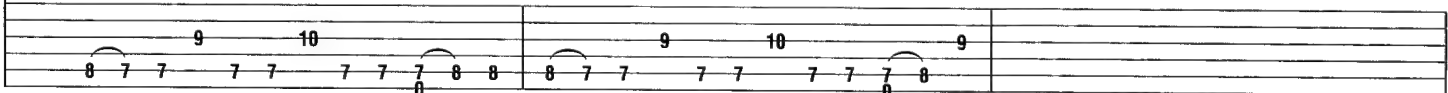
End Riff D

let ring - - - P.M. P.M. - - - P.M. let ring - - - - let ring - - - P.M. P.M. - - - P.M.



End Riff D1

P.M. P.M. - - - P.M. - - - let ring - - - - P.M. P.M. - - - P.M. - - - let ring - - -



G5

A^bmaj7(no3rd) G5A^bmaj7(no3rd) G5A^bmaj7(no3rd)

bril - li - ant _____ light, _____

the mag - net of wis - dom is pull - ing.

F5 E5 Fmaj7(no3rd) E5 Fmaj7(no3rd) E5 Fmaj7(no3rd)

Bur - row - ing fast - er, _____ the fab - ric _____ of _____ time. _____

Pre-Chorus

E5 Fmaj7(no3rd) Am(add9) D5 C/E

No es - cape, _____

Gtr. 4

Fill 2 End Fill 2 Riff E

let ring - P.M. P.M. - -

Gtr. 5

Fill 2A End Fill 2A Riff E1

P.M. P.M. - - P.M. - -

Am(add9) Dsus4 B5 C6#4

bind - ing spir - its. No es -

End Riff E Riff F

*Gtrs. 4 & 5

let ring - - - - -

End Riff E1

(cont. on upper staff)

let ring - - - - -

C6#4 E7/D Badd11/E C6#4 E7/D Badd11

No es - cape, trapped in time space.

Chorus

E5 F5 E5 A5 E5 Fmaj7 E5 F5 E5 A5 E5

Fi - re in the eye, let ring

Gtrs. 4 & 5

B5 A5 G5 F#5 G5 F#5 E5 B5 C5 B5 A5 B5 E5 A5 B5 Cmaj7

realm of mys - tic let ring

To Coda

Interlude

B5 E5 B5 C5 B5 A5 B5 G5 F#5 G5 A5 G5 A5 E5 F5 E5 D5

maj - es - ty.

Riff G

let ring (2nd time, Gtr. 5 cont. in slashes)

C#5 D5 E5 D5 C#5 B5 A#5 E5 B5 A#5 G#5

1/2

9 9 0 0 0 0 0 0 0 0 0 10 10 0 0 9 9 0 0 7 7 0 0 | 6 6 0 0 0 0 0 0 0 0 0 0 0 0 7 7 0 0 6 6 0 0 4 4 0 0

G5 F5 E5 F5 G5 A5

Gtr. 6 (dist.)

*mp mf

17 17

*Vol. swell

Gtrs. 4 & 5

3 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 | 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 3 5

A#5 B5 A#5 G#5 G5 A#5 B5 C#5

6 6 6 6 6 6 6 6 6 6 6 6 7 6 4 | 3 3 3 3 3 3 3 3 3 3 3 3 6 7 9

Gtrs. 4 & 5: w/ Riff G

Gr. 7 (dist.)

G5 A#5 B5 C#5 D5 F#5

**p* *mf*

fdbk.

(14)

*Vol. swell

Gr. 6

12 0 14 12 0 12 0 14 12 14 0 14 12 10 12 10 12 10 12 14 12

♯ Coda

G5 F#5 G5 A5 G5 A5 B5 A5 B5 D5 B5 D5 E5

Gtr. 5

Gtr. 6

P.S.

Gtr. 4

5 4 3 7 5 7 9 7 9 12 9 12 14 (14)

3 2 3 5 3 5 7 5 7 9 7 9 12 9 12 14 (14)

Free time

Gtr. 6 tacet

E5 open

Gtrs. 4 & 5 tacet

Gtr. 8 (dist.)

mp
*w/ delay

11

*Set for quarter-note regeneration w/ multiple repeats.

Gtr. 4

Gtr. 8

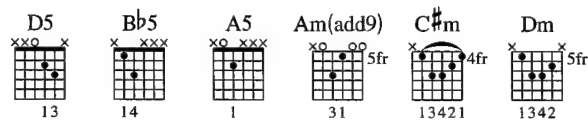
** *mf*

(11) 11/15 14 12

**Vol. swell

Quintessence

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders



Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately ♩ = 114

Half-time feel

D5

Gtr. 3 (elec.)

f
w/ dist.

Bb5

A5

Riff A

Gtr. 1 (elec.)

End Riff A

Gtr. 1: w/ Riff A

D5

Bb5

A5

End half-time feel

(cont. in notation)

Gtr. 4 (elec.)

**p* *mf*
w/ dist.
fdbk.
15

*Vol. swell

Faster ♩ = 195

Gtr. 2 tacet

*Fm6(maj7)♭5

Riff B

Gtr. 5 (elec.)

mf
w/ dist.
w/ pick & fingers

Gtr. 4

Gtr. 3

*Chord symbols reflect overall harmony.

Cmaj7 Cm6(maj7)♭5 Cmaj7 Cm6(maj7)♭5 **End Riff B**

Gtr. 5

**Gtrs. 3 & 4

**Composite arrangement

Gtr. 5: w/ Riff B

Fm6(maj7)♭5

Gtr. 4

Gtr. 3

Cmaj7 Cm6(maj7)♭5 Cmaj7 Cm6(maj7)♭5

Verse

Gtr. 5: w/ Riff B (4 times)
2nd time, Gtrs. 1 & 2 tacet

Fm6(maj7)♭5

1. The de - mon skin is cov - ered }
2. Let - ting me free the quin - tes - sence }

Rhy. Fig. 1

Gtrs. 3 & 4

Cmaj7 Cm6(maj7)♭5 Cmaj7 Cm6(maj7)♭5

in fine mist.

Dm♯(♭5)

{ Ah, o - pened his hand in my hand }
O - pened his hand in cen - ter }

Am(add9) Am[♯](b5) Am(add9) Am[♯](b5)

hold - ing — my eyes — to the fu - ture.

End Rhy. Fig. 1

7 7 7 7 6 9 7 7 7 7 9 10
5 5 5 5 4 7 5 5 5 5 7 8

Gtrs. 3 & 4: w/ Rhy. Fig. 1

Fm6(maj7)^b5

Hov - er - ing a - bove — my - self, —

Cmaj7 Cm6(maj7)^b5 Cmaj7 Cm6(maj7)^b5

let - ting — loose — the guid - ed.

Dm[♯](b5)

Punch - ing — these holes in — my head. —

Am(add9) Am[♯](b5) Am(add9) Am[♯](b5)

{ The space — time — par a - digm.
Los - ing — my skin — to the land - slide.

Interlude

Am(add9)

Rhy. Fig. 2

Gtr. 7 (acous.) } End Rhy. Fig. 2

Om ni -

Riff C

*Gtrs. 3 & 6

let ring —

1 0 1 3 0 2 0 1 1 0 1 3 0 2 0 1 0

*Gtr. 6 (acous.) w/ pick & fingers, played *mp*.
Composite arrangement

C#m

pres - - - - - ence. _____

let ring - - - - -

5 4 6 7 4 6 4 5 5 4 6 7 4 6 4 5

Gtrs. 3 & 6: w/ Riff C
Gtr. 7: w/ Rhy. Fig. 2

Am(add9)

Pri - - - - - mal _____

Dm

Gtr. 7

in - - - - - stincts. _____

Gtrs. 3 & 6

6 6 0 6 0 5 7 5 6 0 6 5 6 0 5 7 5 6 0

Pre-Chorus

Gtrs. 3, 6 & 7 tacet

A5 F#5 G5 F#5 A5 G5 F#5 A5 F#5 G5 F#5 Bb5 A5

Let it go, _____ let it go. _____

*Gtrs. 4 & 5

Rhy. Fig. 3

7 7 X 4 5 4 7 5 4 7 7 X 4 4 5 4 8 8 X 7

5 5 X 2 3 2 X 5 3 2 5 5 X 2 2 3 2 X 6 6 X 5

*Gtr. 5: w/ pick
Composite arrangement

F#5 Bb5 A5

Let it go, _____ let it go. _____

(Let it go, _____ let it go.) _____

End Rhy. Fig. 3

let ring -----

Detailed description: This system contains the first vocal line and guitar accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'Let it go, _____ let it go. _____'. The guitar accompaniment features a series of chords: F#5, Bb5, and A5. The bass line includes a 'let ring' instruction with a dashed line. The guitar part includes a diagram showing fret positions: (7) 5, 7 5, 7 5, 7 5, 7 5, 4 2, 4 2, 8 6, 8 6, 8 6, 7 5, 7 5, 7 5, 0 5, 5.

Chorus

Dsus4 D5 A5 Dsus4 D5 A5

Call - ing rea - son, find - ing you. _____

Riff D End Riff D

let ring -----

Detailed description: This system contains the Chorus section. The vocal line starts with a whole rest, followed by the lyrics 'Call - ing rea - son, find - ing you. _____'. The guitar accompaniment features a series of chords: Dsus4, D5, A5, Dsus4, D5, and A5. The bass line includes a 'let ring' instruction with a dashed line. The guitar part includes a diagram showing fret positions: 0 0 0 12 10 12, 10 10 5 0 7 5, 10 0 10 12 10 12, 10 0 10 10 5 0 7 5.

Gtrs. 4 & 5: w/ Riff D (4 times)

Dsus4 D5 A5 Dsus4 D5 A5

These wild hearts run _____

Dsus4 D5 A5 Dsus4 D5 A5

ev - er deep - er, _____ burn - ing through.

Detailed description: This system contains the second vocal line and guitar accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'These wild hearts run _____'. The guitar accompaniment features a series of chords: Dsus4, D5, A5, Dsus4, D5, and A5. The bass line includes a 'let ring' instruction with a dashed line. The guitar part includes a diagram showing fret positions: 0 0 0 12 10 12, 10 10 5 0 7 5, 10 0 10 12 10 12, 10 0 10 10 5 0 7 5.

Dsus4

D5

A5

Dsus4

D5

A5

F#5



Gtrs. 4 & 5



Gtrs. 4 & 5: w/ Rhy. Fig. 3

G5 F#5 Bb5

A5

F#5

Bb5

A5

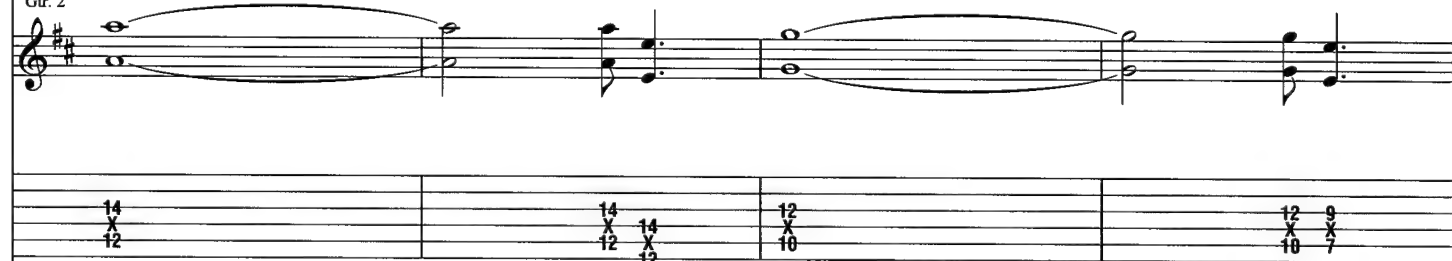


Interlude

D7add4



Gtr. 2



Gtrs. 4 & 5



Gr. 1

Gr. 2

Gtrs. 4 & 5

Interlude

Gr. 5: w/ Riff B (2 times)

Fm6(maj7) \flat 5

Cmaj7

Cm6(maj7) \flat 5

Cmaj7

Cm6(maj7) \flat 5

F5 E5

F5 E5 G5 E5

F5 E5 G5 E5 G \sharp 5 E5 G5 E5

F5 E5

F5 E5 G5 E5

F5 E5 G \sharp 5 E5 G5 E5 F5 E5

Gr. 5

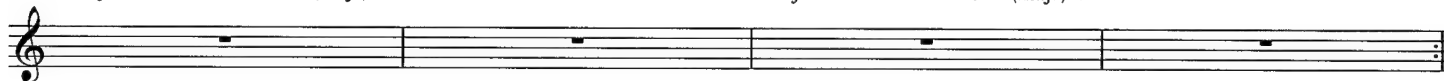
Gr. 5: w/ Riff B (last 4 meas.)

Cmaj7

Cm6(maj7)♭5

Cmaj7

Cm6(maj7)♭5



Outro

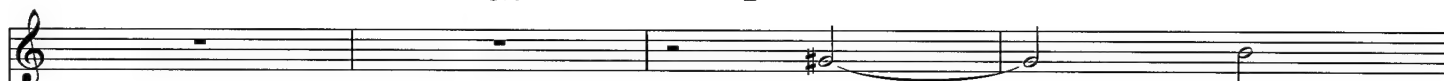
Half-time feel

G♯5

E

G♯5

E



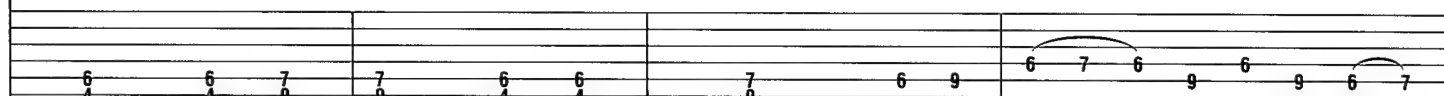
Shield _____

fail -

Gr. 5

Riff E1

End Riff E1



Riff E

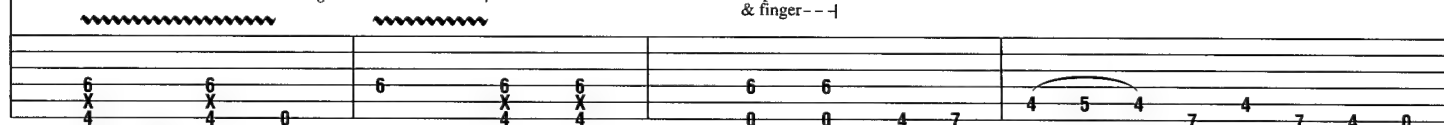
End Riff E

*Gtrs. 1 & 2



let ring - - - - -

w/ pick & finger - - -



*Composite arrangement

Gtrs. 1 & 2: w/ Riff E

Gr. 5: w/ Riff E1

G♯5

E

G♯5

E



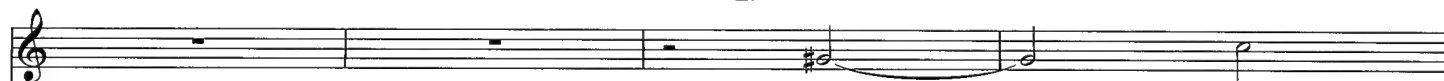
ure. _____

F5

E5

F5

E5



Speed _____

fare -

Riff F

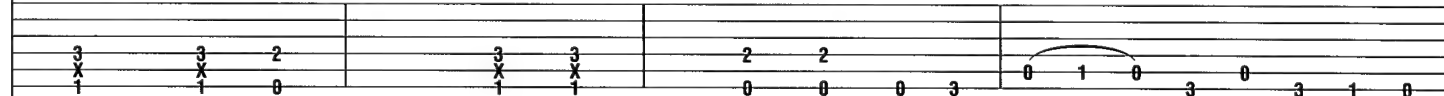
End Riff F

Gtrs. 1 & 2



w/ pick & finger -

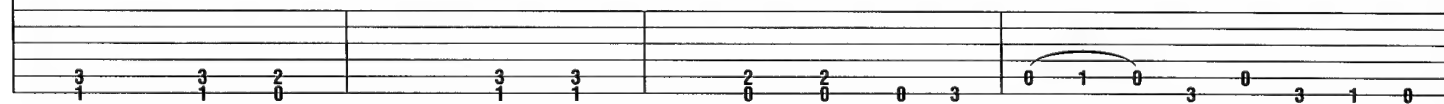
w/ pick & finger -



Riff F1

End Riff F1

Gr. 5



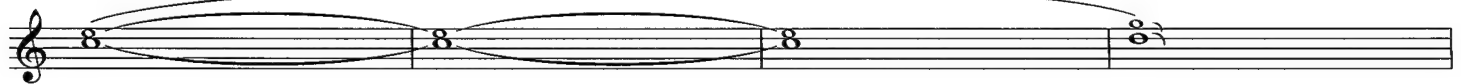
Gtrs. 1 & 2: w/ Riff F
 Gtr. 5: w/ Riff F1

F5

E5

F5

E5



well. _____

C

B

C

B

C

D

C

B

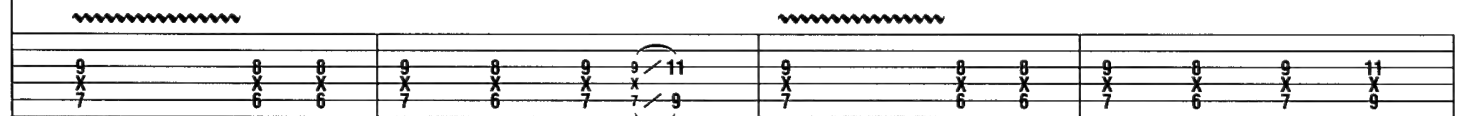
C

B

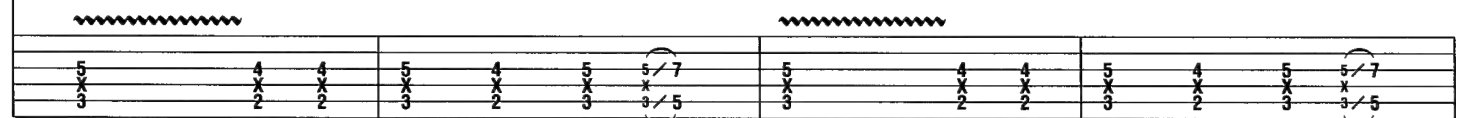
C

D

Gtr. 1



Gtrs. 2 & 5



Gtrs. 1 & 2: w/ Riff E (2 times)
 Gtr. 5: w/ Riff E1 (2 times)

G#5

E

G#5

E



Shield _____ fail -

G#5

E

G#5

E



ure. _____

Gtrs. 1 & 2: w/ Riff F (2 times)
 Gtr. 5: w/ Riff F1 (2 times)

F5

E5

F5

E5



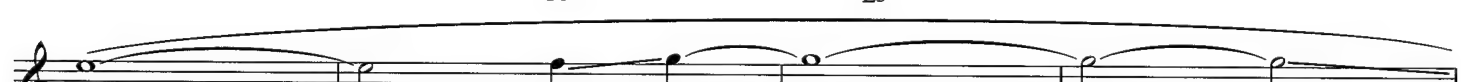
Speed _____ fare -

F5

E5

F5

E5



well. _____

C B C B C D C B

Gtr. 2

Gtr. 1

Gtr. 5

9/12
x 7/10

11 11
x 9 9

12 11 12 12/14
x 10 9 10 10/12

12 11
x 10 9

7/9
x 5/7

8 8
x 6 6

9 8 9 9/11
x 7 6 7 7/9

9 8
x 7 6

4/5
x 2/3

4 4
x 2 2

5 4 5 5/7
x 3 2 3 3/5

5 4 4
x 3 2 2

E D C G#5 E

11/16
x 9/14

14 12

12 10

13 11

13 11

13 11

8/13
x 6/11

11 9

9 7

6 4

2 0

2 0

4/9
x 2/7

7 5

5 3

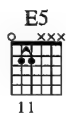
6 4

2 0

2 0

The Czar

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders



Tune down 1 step:
(low to high) D-G-C-F-A-D

"Usurper"

Intro

Moderately ♩ = 116

**Dm

*Gtr. 1

mf

T		15	17	13	15	17	15	17	15	13	15	17	15
A	0	14	14	14	14	14	14	14	14	14	14	14	14
B													

*Organ arr. for gtr.

**Chord symbols reflect basic harmony.

(15)	15	17	13	15	17	15	17	13	15	17	15	17
14	14	14	14	14	14	14	14	14	14	14	14	14

	5	6	5	5	7	5	8	6	5	7
7	7	7	7	7	7	7	7	7	7	7

(7)	5	6	5	7	7	0	8	7	5	7
7	7	7	7	7	7	7	7	7	7	7

***let ring -----|

***Refers to top string only.

Faster ♩ = 125

Gtr. 1 tacet

D7#11(no3rd)

$$\text{Dm}(\text{add9})$$

Dm7

Dm(add9)

Gtr. 2 (12-string elec.)

Grtr. 2 (12-string elec.)

**p* _____
w/ slight dist.
let ring throughout

let ring throughout

Musical notation for the phrase "let ring throughout". It consists of four measures on a single staff. The notes are: 0, 7, 0, 8, 9, 9, 0, 0, 0, 10, 0, 12, 10, 0, 10, 0, 0, 10, 0, 13, 10, 0, 0, 0, 10, 0, 12, 10, 0, 10.

*Fade in

Gtr. 3 (elec.)

****p** —
w/ dist.
fdbk.

fdbk.			
0			

**Vol. swell

The musical notation for the guitar solo is written on a single staff in G major (one sharp). It begins with a Dm7 chord and a D4 note, followed by a Dsus2 chord and a D4 note. The solo consists of a series of eighth and sixteenth notes, including a triplet of eighth notes (D4, E4, F#4) and a triplet of sixteenth notes (D4, E4, F#4). The solo ends with a D4 note.

mf

9

Exercise 9 consists of four measures. The first measure contains the notes 0, 0, 10, 0, 13, 0, 0, 0. The second measure contains 0, 0, 7, 0, 5, 7, 0, 7. The third measure contains 0, 0, 7, 0, 5, 0, 7, 5. The fourth measure contains 0, 0, 7, 0, 5, 0, 0, 7. The notes are placed on a five-line staff with a treble clef.

mf

(b)			

End Riff A Riff B End Riff B Riff C

Dm(add9) Dm7 D7#11(no3rd)

End Riff A

Riff B

Dm7

End Riff B

Riff C

0 0 7 0 5 0 7 5 : 0 0 10 0 12 10 10 : 0 0 10 0 13 10 0 : 0 0 0 7 9 7 0 7

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef. The melody is composed of eighth and sixteenth notes, with a dotted quarter note. A dashed line above the staff indicates a melisma or a long note. The system concludes with a double bar line.

(0)			
-----	--	--	--

1. 2.

Half-time feel

*Gtrs. 2 & 4: w/ Riff B (4 times)
Gtr. 3 tacet

Dm(add9)

Dm7

End Riff C

*Gtr. 4 (12-str. elec.) w/ slight dist., played *mf*.

Gtrs. 2 & 4: w/ Riff C (2 times)

Dm(add9)

Dm7

D7#11(no3rd)

Gtr. 5 (elec.)

Verse

Gtrs. 2 & 4: w/ Riff B (2 times)

Dm(add9)

Dm7

1. Don't stay, run a - way.

Gtr. 5 tacet

Gtrs. 2 & 4: w/ Riff A

Gtr. 3 tacet

Dm(add9)

Dm7

Dsus2

He has or - dered as - sas - si - na - tion. Don't stay, run a - way.

Gtrs. 2 & 4: w/ Riff B (2 times)

The hench - men are gath - ered and wait - ing. Don't stay, run a - way.

Dm(add9) Dm7

Gtr. 3: w/ Riff D

Gtrs. 2 & 4: w/ Riff C (2 times)

Your role as u - surp - er is found out. Don't stay,

Dm(add9) Dm7 D7#11(no3rd)

Gtr. 5

8va

1/2 1/2 1/2

16 (16) 16 (16) 16 (16)

run a - way. Tsar - i - na has warned of the dan - ger.

8va

1/2

(16) (16) (16)

Interlude

Gtrs. 2 & 4: w/ Riff B (2 times)

Gtr. 3: w/ Riff D

(Ah.)

Dm(add9) Dm7 Dm(add9) Dm7

fdbk.

1/2 1/2

(9) (9)

Gtrs. 2 & 4: w/ Riff A

Dsus2

musical notation for guitar parts 2 and 4, featuring a Dsus2 chord and various effects like fdbk and mp.

*Vol. swells

Chorus

Gtr. 5 tacet

Am \flat 6

Am(add9)

musical notation for the chorus, including lyrics "It's your own fault. This is what we want - ed." and guitar parts for Gtrs. 2 & 6 and Gtr. 3.

Am \flat 6

Gtr. 3 tacet

Am(add9)

musical notation for the chorus, including lyrics "It's your own fault. This is where we lay." and guitar parts for Gtrs. 2 & 6 and Gtr. 3.

F#m7b5 Fmaj7#11 Bb(#11)

Oh, oh.

Gtrs. 2 & 6

2 1 0 1 0 2 3 2 0 0 2 3 8 7 5 0 5 7 8 8 7 5 0 5 7

2 1 6 6

Verse

Gtrs. 2 & 4: w/ Riff B (2 times)

Gtr. 3: w/ Riff D (1st 2 meas.)

Dm(add9) Dm7 Dm(add9) Dm7

2. Don't stay, run a-way. He has ordered as-sas-si-na-tion.

Gtr. 5

8va

fdbk.

14 (14) 13 (13)

Gtrs. 2 & 4: w/ Riff C (2 times)

D7#11(no3rd)

Don't stay, run a-way. The hench-men are gath-ered and wait-ing.

Gtr. 5

8va

fdbk.

14 (0)

Gtr. 3

steady gliss.

(15) 17

Gtrs. 2 & 4: w/ Riff B (2 times)

Dm(add9) Dm7 Dm(add9) Dm7

Don't stay, run a - way. Your role as u - surp - er is found out.

8va

fdbk.

13 (13) 14 (14)/16 16 17 16\14\13

17 15 14 15

Gtrs. 2 & 4: w/ Riff A (2 times)
Gtr. 3: w/ Riff D (last meas.)

Dsus2

Don't stay, run a - way. Tsar - i - na has warned of the dan - ger.

Gtr. 5

17 (17) 10 8 10 (10) (10) (10) (10) (10)

(13) 14 13 14

Chorus

Gtrs. 2 & 6: w/ Riff E
Gtr. 3: w/ Riff F

Gtr. 5 tacet

Amb6 Am(add9)

It's your own fault. This is what we want - ed.

(10)

Amb6 Am(add9)

It's your own fault. This is where we lay.

End half-time feel

F#mb5 Fadd#11 Em E5

Gtr. 7 (elec.) *f* w/ dist.

Oh, oh.

Gtr. 5

**p* fdbk.

(9)

*Vol. swell

Gtrs. 2 & 6

Gtr. 8 (elec.)

f w/ dist.

"Escape"

Interlude

Gtrs. 2 & 6 tacet
2nd time, Gtr. 5 tacet
2nd time, Gtrs. 7 & 8: w/ Rhy. Fill 1

Gtr. 5

mf

(9)

Gtr. 8

P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - - - | P.M. - - |

*2nd time, Gtrs. 7 & 8

Gtr. 5 tacet

G5/D F5/C E5/B

C5/G

D5/A

F5/C

D5/A

E5/B

E
⑥
open
(cont. in notation)

(9)

**Gtrs. 7 & 8

P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - |

**Composite arrangement

Rhy. Fill 1
Gtrs. 7 & 8

P.M. - - - |

Gtrs. 7 & 8

G5/D F5/C E5/B C5/G D5/A F5 E5 F5 E5

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

Verse

E5

3., 4. Uh. _____ By the light of the moon _____

Riff G

you must es - cape in - to the

End Riff G

Gtrs. 7 & 8: w/ Riff G (1 1/2 times)

deep black of the night, _____ fight the dev - il in - side. _____

En - e - mies poi - son deep with - in my sec - ond sight ——— wast - ing val - u - 'ble time. —

Ride —

Gtrs. 7 & 8

8va *loco*

P.H. P.H. P.H.

12 14 12 11 12 11 14 11 14 12 14 14 14 12 14 12 10 12 12 10 12 14 12 14 12 10 12 12 10 11

Pitch: D# D#

Chorus

F5 E5 F5 G5 E5

the tides of blood,... (il - lu - mi - na - tion. Beau-ty's sud - den hand...

Gtr. 3 Riff H End Riff H

Gtrs. 7 & 8

P.M. - P.M. - P.M. - P.M. - P.M. - P.M. -

[illegible]

Interlude

F5 G#5 E5 Gtr. 3 tacet E5 F°

Leave the tsar to die. (Ah, —

Gtr. 3

Gtrs. 7 & 8

P.M. - P.M. - P.M. - steady gliss. let ring - - - -

To Coda

D° E5 F° G13

oo. Ah.)

Gtrs. 7 & 8

w/ pick & fingers - - - - - let ring - - - -

2nd time, D.S. al Coda
(take repeat)

2nd time, End half-time feel

Half-time feel

E5 A5 F5 A5 E5 A5 F5 A5 E5 A5 F5 A5 D5 E5 A5 D5 A5 C5 E5 A5 D5 A5 C5 A5 C5 E5 G

8va - loco

P.H. P.H.

Pitch: D

Coda

G Ab5 F Em D C D G Ab5 F

"Martyr"

Interlude

Free time

D5 C5 D5 C5 F5 E5

Am7

Gtr. 9 (elec.)

mf
w/ dist.
let ring throughout

Gtrs. 7 & 8

Gtr. 9 tacet

(Ah.)

Gtrs. 7 & 8

A tempo

Gtrs. 7 & 8 tacet

Fmaj7#11/A

Fadd#11/A

Riff I

*Gtrs. 2, 3 & 6

End Riff I

mf
let ring throughout

*Composite arrangement

Gtrs. 7 & 8

Gtrs. 2 & 6: w/ Riff I

Fmaj7#11/A

Fadd#11/A

Gtr. 3

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures, which contain a half note C5 and a half note B4. The piano accompaniment starts with a bass clef and a key signature of one sharp. The left hand plays a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. The right hand plays a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The second system continues the vocal line with a half note A4, followed by a quarter note G4, and then a half note F#4. A slur covers the next two measures, which contain a half note E4 and a half note D4. The piano accompaniment continues with the same eighth-note pattern in the left hand and a series of eighth notes in the right hand: G4, F#4, E4, D4, C4, B3, A3, G3. The score concludes with a final measure in the vocal line containing a half note C5, and a final measure in the piano accompaniment containing a half note G3. The tempo is marked 'Allegretto' and the dynamics are marked 'f' (forte).

*Vol. swell

Gtr. 3 tacet

E5 A5 F5 A5 E5 A5 F5 A5 E5 A5 F5 A5 D5 E5 A5 D5 A5 C5 E5 A5 D5 A5 C5 A5 C5 E5 G

Riff J

End Riff J

Gtr. 7

The staff for Guitar 7 contains musical notation and fret numbers. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a single system with a repeat sign at the end. The fret numbers are: 0 5 8 5 7 0 5 8 5 7 5 8 5 5 7 0 5 5 5 3 0 5 5 5 3 5 3 0 3 3.

Gtr. 8

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter rest. The second system also consists of a single staff with a treble clef and a key signature of one flat. The melody continues with a quarter note G4, followed by a quarter note A4, and then a quarter rest. The score is written in a simple, clear style suitable for a children's songbook.

Gtr. 7: w/ Riff J

E5 A5 F5 A5 E5 A5 F5 A5 E5 A5 F5 A5 D5 E5 A5 D5 A5 C5 E5 A5 D5 A5 C5 A5 C5 E5 G

Gtr. 8

Gr. 8

0 5 8 5 7 0 5 8 5 7 5 0 5 5 7 0 5 5 5 3 0 5 5 5 3 5 3 0 3 3

Verse

Half-time feel

Am

Am/B

C

Em

5. Spi - ral - ling up through — the crack in — the sky, _____

Riff K

*Gtrs. 7 & 8

*Gtrs. 7 & 8

let ring

let ring

let ring

let ring

*Composite arrangement

Am

Am/B

C

Em

leav-ing ma - te - ri - al world be - hind. ____

End Riff K Riff L

let ring ----- let ring ----- let ring ----- let ring -----

2 3 2 0 3 0 2 3 5 2 0 2 2 1 0 1 2 1 2 1 0 0 1 0 0 3 0 0 3 0

Gtrs. 7 & 8: w/ Riff K (2 times)

Am

Am/B

C

I see your face in con - stel -

Gtr. 10 (elec.)

f w/ dist. 1/4

12 15 12 13 12 15 12 13 15 15 15 13 15 15

*Played ahead of the beat.

End Riff L

Gtrs. 7 & 8

2 3 2 0 3 0 2 3 2 3 2 0 2 3 2 0

Em

Am

Am/B

C

la - tions. ____ The mar - tyr is end - ing his life for

Gtr. 10

1/4 1/4

7 7 5 5 (5) 7 5 7

Gtrs. 7 & 8: w/ Riff K
Am

The musical notation for the guitar solo in "The Sound of Silence" is presented in two systems. The first system shows the melody in treble clef with chords Am/B, C, and Em indicated above the staff. The melody consists of eighth and sixteenth notes, with fingerings 1, 3, 5, 7, and 7 marked below. The second system shows the bass line in bass clef, with fingerings 1, 5, 5, 8, 5, 7, 8, 7, 5, 8, 5, 7, 8, 7, 5, 7, 7, 5, 7, 5, 7, 5, 4, 4, 5, 4, 7 marked below. The bass line includes a wavy line indicating a sustained or tremolo effect in the final measure.

Gtrs. 7 & 8: w/ Riff L
Am

1

Gtrs. 7 & 7: w/ Riff K (2 times)
Am

The image shows two staves of music. The top staff is a treble clef staff with a key signature of one flat (Bb). It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' in a bracket. The bottom staff is a bass clef staff with a key signature of one flat (Bb). It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' in a bracket. The notation is complex, with many beamed notes and some accidentals.

Am/B C Em

Am

Am/B C Em

Interlude

Gtrs. 2, 3 & 6: w/ Riff I (2 times)

Fmaj7#11/A Fadd#11/A

Fmaj7#11/A Fadd#11/A

*Vol. swell

Interlude

Gtr. 10 tacet

A5 Bbm7#11

Em7⁹_{#11}

Gtr. 10

16/17

Gtrs. 7 & 8

let ring -----

let ring -----

0 2 4 2 0 3 2 0 1 3 5 0 3 5 0 0 7 9 7 0 8 7 6 8 10 0 8 10 0 10

1 6

"Spiral"

Verse

Gtrs. 2 & 4: w/ Riff B (4 times)
Gtr. 8 tacet

Gtr. 3: w/ Riff D

Dm(add9) Dm7 Dm(add9) Dm7

6. Don't stay, _____ run a - way. He has or - dered _____ as - sas - si - na - tion. _____

Gtr. 7

Fill 1 End Fill 1

7 7 5 7 5

Gtr. 7: w/ Fill 1 (4 times)

Gtr. 3: w/ Riff D

Dm(add9) Dm7 Dm(add9) Dm7

Don't stay, _____ run a - way. _____ The hench - men _____ are gath - ered _____ and wait - ing. _____

Gtrs. 2 & 4: w/ Riff C (2 times)

D7#11(no3rd)

Don't stay, _____ run a - way. Your role as _____ u - surp - er _____ is found out. _____

Gtr. 10

16

Gtrs. 2 & 4: w/ Riff B (2 times)

Gtr. 3: w/ Riff D

Dm(add9)

Dm7

Dm(add9)

Dm7

— Don't stay, — run a - way. Tsar - i - na — has warned of — the dan - ger. —

Gtr. 10

let ring ----- 1/2 let ring ----- 1/2 let ring ----- 1/2

Gtr. 5

5 7 7 9 10 10

Gtr. 7

7 5 7 5

Interlude

Gtrs. 2 & 4: w/ Riff A

Gtr. 5 tacet

Dsus2

(Ah.)

Gtr. 10

Gtr. 10

let ring ----- mp mf mf

Gtr. 7

(7) (5)

Chorus

Gtrs. 2 & 6: w/ Riff E
Gtr. 10 tacet

Am^b6 Am(add9)

It's your own _____ fault. This is what we want - ed.

Gtr. 5

**p* *mf*
fdbk. -----

7 (7) (7)

**Vol. swell*

Gtr. 7

0 0

Am^b6 Am(add9)

It's your own _____ fault. This is where we lay. _____

p *mp*
fdbk. -----

12 (12) 7

0 0

End half-time feel

F#m7b5

Fsus2#11

Em

Oh, _____ oh. _____

Gtr. 5

fbk. -----

fbk. -----

9

10

(10)

9

(9)

Gtrs. 2 & 6

1 0 1 1 3 0 3 3 0 0 0 4 5 0 4 0 6 5 5 9 8 10 9

4

4

4

4

3

3

3

3

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

Gtr. 7

2 1 0

2

1

0

Outro

Free time

E5

E5

fbk. -----

fbk. -----

(9)

(9)

14

Gtr. 10

(cont. on lower staff) *p mf 3

7

0

7

0

12

14

11

14

14

11

14

14

11

14

14

11

14

14

11

14

14

11

14

14

11

14

14

11

14

14

11

14

*Vol. swell

Gtrs. 2, 6 & 7

(0) 0

(0)

0

Dm(add9)

Two systems of musical notation for guitar. Each system consists of a treble clef staff with a key signature of one flat and a 2/4 time signature. The first system includes a guitar-specific staff with fret numbers (14), 13, 14, 19, (19), and 18. The second system includes a guitar-specific staff with fret numbers 14, 14, 13, 14, 19, (19), and 18. The bottom system shows a treble clef staff with a key signature of one flat and a 2/4 time signature, with a guitar-specific staff below it showing fret numbers (0).

Gtrs. 2, 6 & 7 tacet

*Gtrs. 5 & 10

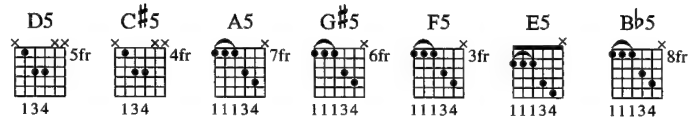
A single system of musical notation for guitar. The treble clef staff has a key signature of one flat and a 2/4 time signature. The guitar-specific staff below it shows fret numbers (10), 15, 17, 15, 17, (17), 15, 15, 15/17, 18, 20, 18, 20, 18, 17, (17), 18, and 20, 18, 20. The staff includes triplets and slurs.

*Composite arrangement

A single system of musical notation for guitar. The treble clef staff has a key signature of one flat and a 2/4 time signature. The guitar-specific staff below it shows fret numbers (20), 20, (20), 18, (18), 17, 15, 17, 18, 17, 15, 15, 14, 15, 14, (14), 15, 14, and (14), 15. The staff includes slurs and a dynamic marking 'p'.

Ghost of Karelia

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast ♩ = 149

N.C.

*D5

F5

C5

D5

A5

Bb5

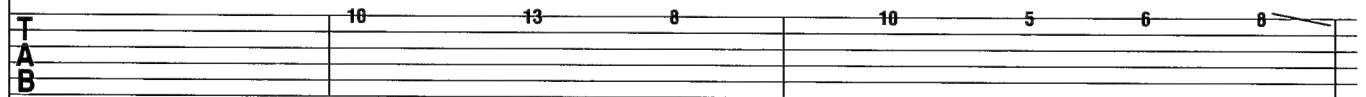
C5

Riff A

**Gtr. 1 (dist.)



f
***w/ delay



**9-str. gtr. (Top 3 strings are doubled).

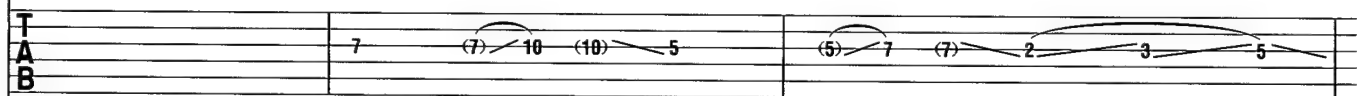
***Set for quarter-note regeneration w/ 1 repeat.

Riff A1

Gtr. 2 (dist.)



mf
w/ slide



Riff A2

Gtr. 3 (dist.)



mf



*Chord symbols reflect implied harmony.

G5 A5 E5 F5 G5 A5 D5 F5 C5

3 5 0 1 3 5 10 13 8

0 2 2 (2) 3 (3) 5 7 7 (7) 10 (10) 5

(7) 7 0

Interlude

Gtrs. 1, 2 & 3 tacet

Dm7

D5 A5 C5

End Riff A

Gtr. 1

Gtr. 4

f

Gtrs. 4 & 5 (dist.) *divisi*

(Gtr. 5, cont. on lower staff)

10 5 8 10 8 8 10 10 8 7

10 0 0 7 0 0 7 10 10 0

End Riff A1

Gtr. 5

steady gliss.

(5) 7 (7) 2 (2) 5 (5) 2

10 0 0 7 0 0 7 10 10 7

End Riff A2

(7)

Gtr. 4

10 0 0 7 0 0 7 10 10 7 7 10 | 10 0 0 7 0 0 7 10 10 7 | 7 0 12 9 10 9

Gtr. 5

10 0 0 7 0 0 7 10 10 7 7 0 | 10 0 0 7 0 0 7 10 10 7 | 7 0 10 7 8 7

Verse

Bb

C

Bb

C

Bb

C

Bb

1., 2., 6. Wrath - ful one, nine eyes gaze, hold - ing skulls

Gtrs. 4 & 5

0 8 10 0 8 7 8 10 9 7 | 0 8 10 0 8 7 8 10 9 10 | 0 8 10 0 8 7 8 10 9 7

To Coda 2

C

Bb

C

Bb

Ab

D5 Eb5

F5 A5

Bb5 D5

E5

F5

filled and laced, hu - man blood.

0 8 10 0 8 7 8 10 9 10 | 0 8 10 0 8 7 8 10 9 7 | 8 7 5 6 5 3 | 0 1 3 0 1 0 2 3

Interlude

1st time, Gtrs. 1, 2 & 3: w/ Riffs A, A1 & A2
Gtrs. 4 & 5 tacet

2nd time, Gtrs. 1, 2 & 3: w/ Riffs A, A1 & A2 (1st 6 meas.)

D5

F5

C5

D5

A5

Bb5

C5

G5

A5

E5

F5 G5 A5 D5 F5 C5 D5 A5 C5

Gtrs. 4 & 5

1.

2.

Gtr. 4

Gtr. 5

Gtr. 2

steady gliss.

Gtr. 3

Chorus

Gtrs. 2 & 3 tacet

D5

Em

D5

Fmaj7#11

Shades of _____ dark - ened _____

Rhy. Figs. 1 & 1A

Gtrs. 4 & 5

let ring -----

let ring -----

D5

Em

F

Em

Dm

C

Dm

Em

Dm

sky, _____ emp - ti - ness. _____

Gtr. 4

let ring -----

Gtr. 5

let ring -----

D5

Em

D5

Fmaj7#11

Two - light _____ hold - ing _____

Gtrs. 4 & 5

let ring -----

let ring -----

D5 Em F Em Dm C Dm Em

through, _____ of - fer - ing. _____

Gtr. 4 End Rhy. Fig. 1

let ring -----

Gtr. 5 End Rhy. Fig. 1A

let ring -----

Verse
Half-time feel

D5 C#5 D5

3. Lie in ze - nith, _____ bull's

Rhy. Fig. 2

Gtrs. 4 & 5

P.M. ----- P.M. ----- P.M. ----- P.M. -----

C#5 D5 C#5 D5

blood-shot eye. _____ Flat-tened por - trait _____

P.M. ----- P.M. ----- P.M. ----- P.M. -----

Gtrs. 4 & 5: w/ Rhy. Fig. 3 (2 times)
Gtrs. 6 & 7: w/ Riff B (2 times)

Dsus4

A7b9/C#

Hear dirt waves wad - ing forth.

To Coda 1 End half-time feel

Dsus4

A7b9/C#

Va - por space.

Bridge

D5

Ab5

F5

D5

G5

E5

D5

F5

E5

How long has it been since we flew

Gr. 4 Riff C

1/4 P.M. 1/4 P.M.

Gr. 5 Rhy. Fig. 4

1/4 P.M. 1/4 P.M.

D5

E5

D5

Ab5

F5

D5

G5

E5

through shadows? I have walked on

End Riff C

1/4 P.M. 1/4 P.M.

End Rhy. Fig. 4

1/4 P.M. 1/4 P.M.

D5 F5 E5 D5 E5 D5 **Guitar Solo** A5 Rhy. Fig. 5 G#5

Gtrs. 4 & 5

man - y oth - er plan - ets.

1/4 P.M. -----

Gtr. 8 (dist.)

P.M. -- (cont. in slashes)

f

10 9

12 0 0 0 10 9 9 7 5 7 5 0 0

F5 E5 F5 G#5 F5 E5 F5 Bb5

End Rhy. Fig. 5

Gtr. 8

9 6 5 6 9 9 6 6 5 6 11

Gtrs. 4 & 5: w/ Rhy. Fig. 5

A5 G#5 F5 E5 F5 G#5 F5 E5 F5 Bb5

10 9 9 6 5 6 9 9 6 6 5 6 11

Bridge

Gtr. 4: w/ Riff C (2 times)
Gtr. 5: w/ Rhy. Fig. 4 (2 times)

D5 Ab5 F5 D5 G5 E5 D5 F5 E5 D5 E5 D5

How _ long has it _ been since _ we flew _ through shad - ows?

Ab5 F5 D5 G5 E5 D5 F5 E5 D5 E5 D5

I have walked on many other planets.

Interlude

D.S. al Coda 1
(Half-time feel)

D5 F5 A5 Bb5 F5 G5 Ab5 E5 F5 C#5 D5

Gtr. 8

mf

8va

15 15 15 16 16 16 12 12 12 13 13 13 14 14 15 15

Gtr. 5

0 15 15 (15) 7 0 8 (8) 3 12 12 12 13 13 13 9 9 9 10 10 10 10 6 6 7 7 7 7 7 7

Gtr. 4

0 15 15 (15) 7 0 8 (8) 3 12 12 12 13 13 13 9 9 9 10 10 10 10 6 6 7 7 7 7 7 7

⊕ Coda 1

Interlude

Gtrs. 1, 2 & 3: w/ Riffs A, A1 & A2 (2 times)

D5 F5 C5 D5 A5 Bb5 C5 G5 A5 E5 F5 G5 A5

1. 2.

D5 F5 C5 D5 A5 C5 C5

Gtrs. 4 & 5

10 8 8 10 10 8 7 10 8 10 10 8 7

Chorus

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A

D5 Em D5 Fmaj7#11

Shades of _____ dark - ened _____

D5 Em F Em Dm C Dm Em Dm

sky, _____ emp - ti - ness. _____

D5 Em D5 Fmaj7#11

Twilight _____ hold - ing _____

D5 Em F Em Dm C Dm Em

through, _____ of - fer - ing. _____

D.S.S. al Coda 2 (take repeat)

Coda 2

Outro

Free time

D5

Gtr. 5

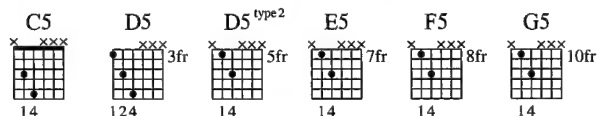
fdbk.

Pitch: A

Gtr. 4

Crack the Skye

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders



Drop B tuning, down 1 step:
(low to high) A-G-C-F-A-D

Intro

Moderately ♩ = 122

** Dm(add9)

G7(no3rd)

Em

C

Dm

Riff A

*Gtrs. 1, 2 & 3

w/ pick & fingers
let ring ----- | let ring ----- | let ring ----- | let ring ----- |

5 6 7 0 6 7 5 0 | 6 0 0 0 1 0 | 3 5 0 3 5 3 0 0 2

*Gtr. 1 (acous.), played *mf*. Gtrs. 2 & 3 (elec.) w/ dist., played *f*. Composite arrangement

**Chord symbols reflect basic harmony.

Dm(add9)

F₉

Em7

Cadd9

Gtr. 4
(elec.)

C5

w/ dist.

End Riff A

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring -----

1 3 2 0 3 2 3 0 | 3 2 0 3 0 3 1 | 3 0 1 3 3 1 | 0

D5

C5

D5 type2

E5

F5

G5

F5

E5

D5 type2

C5

(cont. in notation)

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring -----

5 6 7 0 6 7 0 7 | 7 0 6 5 0 6 6 | 7 9 10 12 | 10 9 7 0 | 5 7 8 10 | 8 7 5 3

Gtrs. 1, 2 & 3: w/ Riff A

Dm(add9) G7(no3rd) Em C Dm C5 Dm(add9) F₉ Em7 Cadd9 Dm

Gtr. 4

Half-time feel

Gtr. 4 tacet

Bm Bm(add4) Bm D#m D#m(addb9) D#m

Riff B

End Riff B

Gtrs. 1 & 2

Gtr. 3

Riff B1

End Riff B1

Gtrs. 1 & 2: w/ Riff B

Gtr. 3: w/ Riff B1

Bm Bm(add4) Bm D#m D#m(addb9) D#m

Bm Bm(add4) Bm D#m D#m(addb9) D#m

Gtr. 3

Riff D

End Riff D

Gtr. 2

Riff C

*w/ octaver

*Set for one octave above.

Gtr. 3: w/ Riff D

Gtr. 2

Bm Bm(add4) Bm D#m D#m(addb9) D#m End Riff C

7 9 10 7 9 10 9 10 9 7 10 7 9 9 10 6 8 9 6 8 9 8 6 9 6 8 8 9

Verse

B5 D#5

1. Bless - ed vi - sion - ar - y, cut me
2. The ves - sel forged in side of me

Rhy. Fig. 1

*Gtrs. 2 & 3

let ring --- P.M. let ring --- P.M. let ring --- P.M. let ring --- P.M. let ring --- let ring --- let ring --- P.M. let ring --- P.M. let ring ---

2 1 0 2 1 0 2 1 0 2 1 0 6 4 0 6 4 0 6 4 0

B5

with your sun. watch - es The riv - ers ran in blood, -
o - ver

P.M. let ring --- P.M. let ring --- P.M. let ring --- P.M. let ring --- P.M. let ring --- P.M. let ring --- P.M. let ring ---

6 4 0 6 4 0 6 2 1 0 2 1 0 2 1 0 2 1 0 2 1 0

D#5

spark like the fueled death to of fi - re. the moon. -

End Rhy. Fig. 1

let ring --- P.M. let ring --- P.M. let ring --- P.M. let ring --- P.M. let ring ---

6 4 0 6 4 0 6 4 0 6 4 0 6 4 0 6 4 0 6 4 0

Chorus

Gtr. 5 tacet

D#5 E5 F#5 G5 D#5 D

G

sign. _____
spair. _____

I can

End Riff E1

Gtr. 5

12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 16 16 16 16 16 16 16 19 19 19 19 19 19 19

Gtrs. 2 & 3

End Riff E

Rhy. Fig. 3

10 0 0 10 10 10 0 0 10 10 10 0 0 10 10 10 0 0 10 10 10 0 0 10 8 9 11 12 8 0 3

let ring --

D#5

E5

F#5

G5

D#5

D

see the pain, it's writ - ten all o - ver your face.

End Rhy. Fig. 3

Gtrs. 2 & 3

let ring -----

4 0 2 0 2 0 4 4 6 8 9 11 12 12 8 3 0 4 0 2 0 2 0 0

let ring -----

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1

B5

D#5

* Voc. Fig. 1

End Voc. Fig. 1

3. The scream - ing ar - rows tear through my soul.

(Oo.)

*Refers to upstemmed voc. only

Bkgd. Voc.: w/ Voc. Fig. 1

B5

D#5

In the dawn your face is haunt - ing while ghost - ly dreams of

Gtrs. 2 & 3: w/ Riff E
 Gtr. 5: w/ Riff E1
 Gtr. 6: w/ Rhy. Fig. 2 (2 times)

B5

G

old. _____
 Weight of world is on your shoul - ders. _____

B5

G

Hear the voice of _____ gold. _____

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 3

D#5 E5 F#5 G5 D#5 D

D#5 E5 F#5 G5 D#5 D

I can see the pain, it's writ - ten all o - ver _____ your face.

Guitar Solo

Dmaj9

Bbm7b5

Gtr. 7 (elec.)

mf
 w/ dist.
 let ring - hold bend

Gtr. 2

Riff F1

let ring -

Riff F

*Gtrs. 1 & 3

let ring - let ring -

*Composite arrangement

Gm7

C#m7

let ring

hold bend

12 10

12 10 6 4

let ring

let ring

Gtrs. 1 & 2: w/ Riff B (2 times)
Gtr. 3: w/ Riff B1 (2 times)

C#m7add#4

Bm

Bm(add4)

Bm

Vocoder:

Gtr. 7

let ring

(cont. on lower staff)

17 19 (19) 17 19 (19) 17 19 19 16

* w/ dist. fdbk. *mf*

Riff G

Gtr. 8 (elec.)

Gtr. 2 divisi

End Riff F1

Pitch: F#

*Vol. swell

End Riff F

Gtrs. 1 & 3

Gtr. 7

let ring

D#m D#m(addb9) D#m Bm

Gtr. 8

Gtr. 7

Bm(add4) Bm D#m D#m(addb9) D#m

End Riff G

Gtrs. 1 & 3: w/ Riff F
Gtr. 2: w/ Riff F1
Gtr. 8: tacet

Gtr. 7

Dmaj9 Bbm7b5

let ring

hold bend

Gm7

C#m7

let ring -----

Gtrs. 1 & 2: w/ Riff B (2 times)
 Gtr. 3: w/ Riff B1 (2 times)
 Gtr. 8: w/ Riff G

C#m7add#4 Bm Bm(add4) Bm

Vocoder:

let ring -----

D#m D#m(addb9) D#m Bm

Bm(add4) Bm D#m D#m(addb9) D#m

Interlude

Gtr. 2: w/ Riff C
Gtr. 3: w/ Riff D (2 times)

Gtr. 7 tacet

Bm Bm(add4) Bm D#m D#m(addb9) D#m

Bm Bm(add4) Bm D#m D#m(addb9) D#m

Guitar Solo

B5 C#5 B5 C#5 B5 C#5 B5 C#5 B5 A#5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 D5 E5 F#5 G5

Gtr. 9 (elec.)

f
w/ dist.

Gtr. 8

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 2

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

Gtr. 2: w/ Rhy. Fig. 4

B5 C#5 B5 C#5 B5 C#5 B5 C#5 D5 C#5 B5 A#5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 B5 C#5 D5 E5 F#5 G5

Gtr. 9

8va-----

13 13

let ring -----

0 4 17 19 (19) 17 19 0 0 19 17 14 19 17 14 19 17 14 19 17 14 19 17 14 19 17 14 19 17 14 19 17 19 19

2/7

Gtr. 8

14 14/16 16\14 14 13 13 13 17 17 16

Gtr. 3

f

*Vol. swell

Pre-Chorus

Gtrs. 2 & 3: w/ Riff E
Gtr. 5: w/ Riff E1
Gtr. 6: w/ Rhy. Fig. 2 (2 times)
Gtrs. 8 & 9 tacet

B5 G B5

Des - per - ate hea - thens flock to si - rens. Guard your heart - ache

Verse

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 2 & 3: w/ Rhy. Fig. 1

G B5 D#5

well. 4. Mom - ma, don't let them take her,

B5 D#5

don't let 'em take her down...

Pre-Chorus

Gtrs. 2 & 3: w/ Riff E
Gtr. 5: w/ Riff E1
Gtr. 6: w/ Rhy. Fig. 2 (2 times)

B5 G

Please tell Lu - ci - fer he can't have

B5

End half-time feel

this one, — her — spir - it's too — strong. —
(Strong.) —

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 times)

I can see the pain, it's writ - ten all o - ver — your face. —

— I can see the pain, you can make — it all go — a - way. —

Outro

*Gtrs. 1, 2 & 3

let ring — let ring — let ring — let ring — let ring — let ring —

*Composite arrangement

Gtr. 4

let ring — let ring — let ring — let ring — rit. — fdbk. —

The Last Baron

Words and Music by Brann Dailor, William Hinds, William Kelliher and Troy Sanders

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately fast ♩ = 119

**D5

Bbadd#4

Dsus2

Gtr. 1 tacet
Fmaj13

Asus4

Gtr. 1 (elec.)

Pitch: A

***Roll back vol. knob.

Rhy. Fig. 1

*Gtr. 2 (12-str. acous.)

*Doubled throughout

**Chord symbols reflect basic harmony.

Verse

Half-time feel

Gtr. 2: w/ Rhy. Fig. 1

Bbadd#4

Fmaj13

Asus4

Dsus2

Bbadd#4

Dsus2

1. I'd

guess _____

End Rhy. Fig. 1

Fmaj13

Asus4

Bbadd#4

Fmaj13

Asus4

Dsus2

they _____ would say

we _____ could set _____ this

world _____ a - blaze. _____

Dm(add9) Dm7 G5 D5 Dm(add9)

Riff A1
*Gtrs. 2, 3 & 4

*Gtr. 3 (elec.) w/ clean tone, played *mp*.
Gtr. 4 (elec.) w/ slight dist. & chorus, played *mf*.
Composite arrangement

Riff A
**Gtrs. 1 & 5

Gtr. 5 (elec.) w/ dist., played *f*.

Dm7 G5 D5 Fmaj7

Gtrs. 1 & 5 tacet

And please, please take my hand, please take my

End Riff A1 Rhy. Fig. 2

End Riff A

E5 Am

soul to rest so we can always be a - round.

Gtrs. 2, 3 & 4

End Rhy. Fig. 2

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
 3rd & 4th times, Gtrs. 1 & 5: w/ Riff B (2 times)
 3rd & 4th times, Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)

Bbadd#4 Dsus2 Fmaj13 Asus4 Bbadd#4 Fmaj13

2., 11. It is _____ hard _____ to see through all _____ the haze _____ at _____ the
 3. Fal - ter - ing foot - steps, _____ dead end path, all that _____ I need _____ is _____ this
 10. Vocal tacet (next 4 meas.)

Riff B

Gtrs. 3 & 4

Gtrs. 3 & 4; w/ Riff B

Asus4 Dsus2 Bbadd#4 Dsus2 Fmaj13 Asus4

top _____ of _____ the trees. _____ I'll hold _____ my head _____ on sta - ble ground, _____
 wise man's staff. _____ En - cased _____ in crys - tal, _____ he leads _____ the way. _____
 I guess _____ they _____ would say _____

End Riff B

Gtrs. 1 & 5: w/ Riff A
 Gtrs. 2, 3 & 4: w/ Riff A1

Bbadd#4 Fmaj13 Asus4 Dsus2 Dm(add9)

watch as _____ the earth falls all _____ a - round. _____
 I guess _____ they'd say we _____ could set the world a - blaze. _____
 we _____ could set _____ this world _____ a - blaze. _____

Dm7 G5 D5 Dm(add9) Dm7 G5 D5

Gtrs. 2, 3 & 4: w/ Rhy. Fig. 2

Fmaj7 E5

Please, please take my hand, please take my soul to rest so

Am

we can always be around.

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtrs. 3 & 4: w/ Riff B (2 times)

Bbadd#4 Dsus2

4. I guess
12. Fal - ter - ing foot - steps,

Fmaj13 Asus4 Bbadd#4 Fmaj13

they would say we could set the
dead end path, all that I need is this

Asus4 Dsus2 Bbadd#4 Dsus2

world a - blaze. I'll hold my head on
wise man's staff. En - cased in my crys - tal, he

Fmaj13 Asus4 Bbadd#4 Fmaj13

sta - ble ground, watch as the earth
leads the way. I guess they'd say we could

Interlude

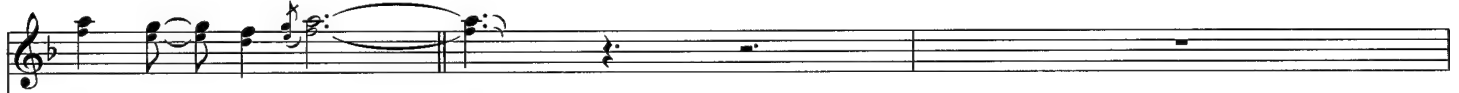
End half-time feel

Asus4

Dsus2

D5

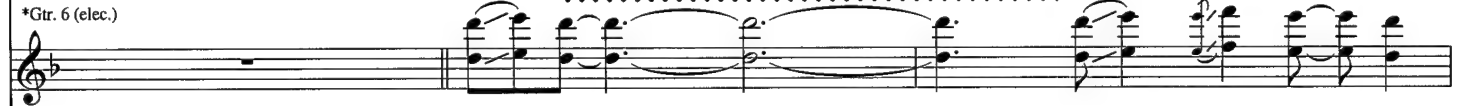
C



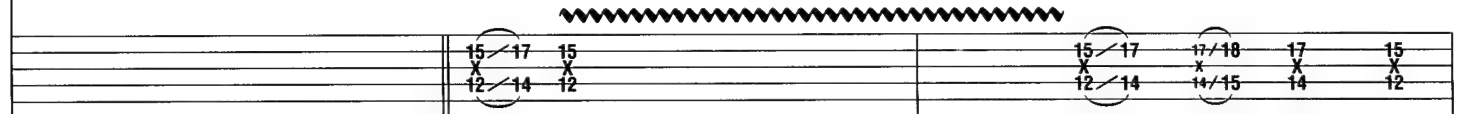
falls all a - round.
set the world a - blaze.

Riff D

*Gtr. 6 (elec.)



f
w/ dist.



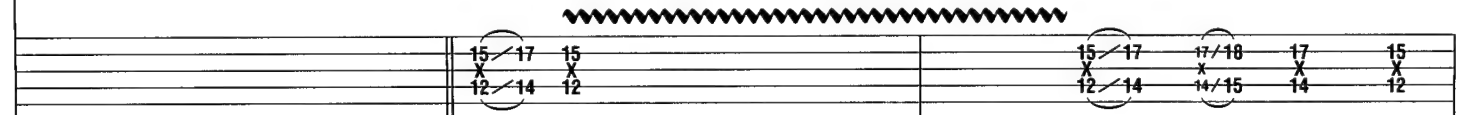
*Doubled throughout

Riffs D1 & D2

Gtrs. 7 & 8 (elec.)

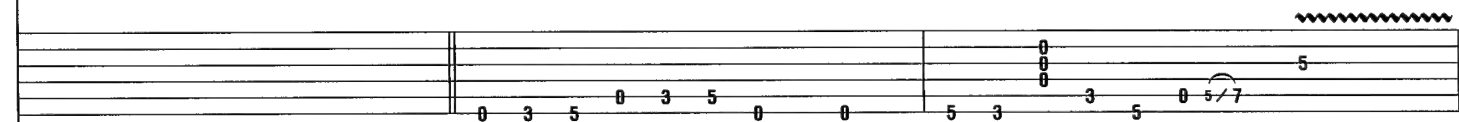


f
w/ dist.



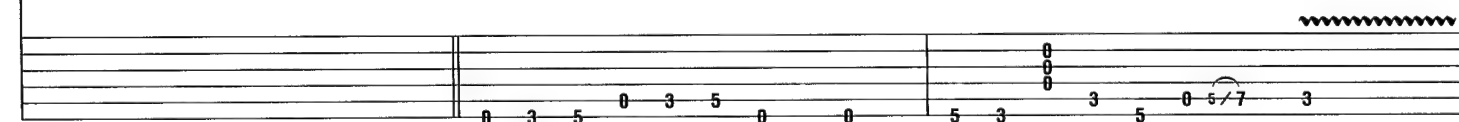
Riff C

Gtr. 1



Riff C1

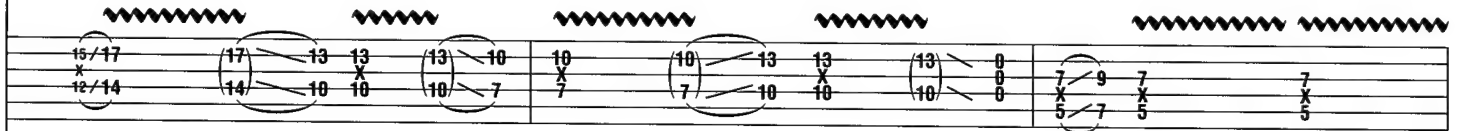
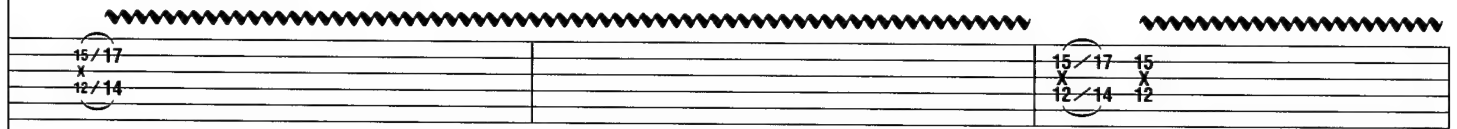
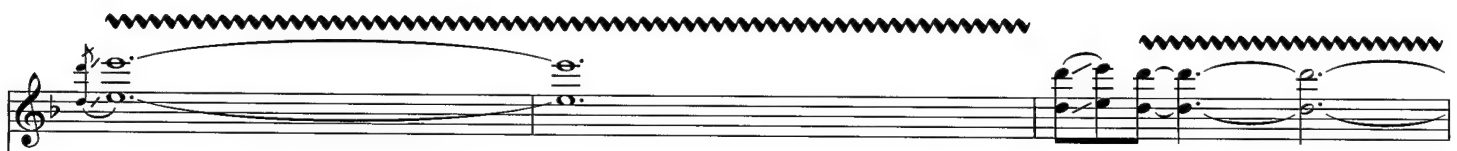
Gtr. 5



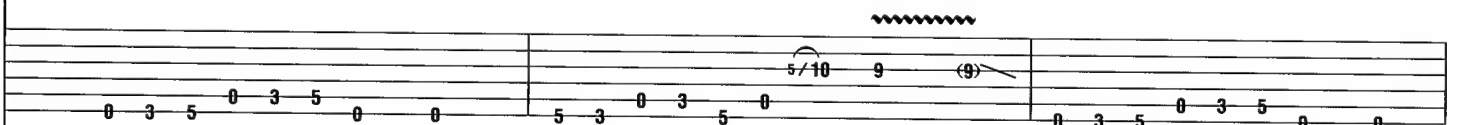
D5

F5 E5

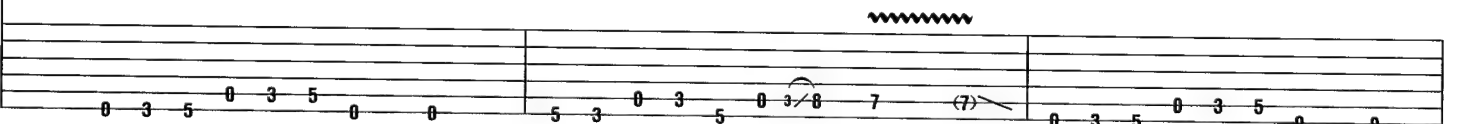
D5



End Riff C



End Riff C1



To Coda 2

C

D5

F5 E5

End Riff D

Gtr. 6

(15) 15/17 17/18 17 15 10
(12) 12/14 14/15 14 12 7

End Riff D1

Gtr. 7

(7) 7/9 9/10 9 7 2 (2) 5 5 (5) 7 7 (7) 9 9
(5) 5/7 7/8 7 5

End Riff D2

Gtr. 8

(7) 7/9 9/10 9 7 7 7/8 7 5 7
(5) 5/7 7/8 7 5

Gtr. 1

5 3 0 3 5 0 5/7 5 0 3 5 0 0 5 3 0 3 5 5 1

Gtr. 5

5 3 0 3 5 0 5/7 3 0 3 5 0 0 5 3 0 3 5 5 7 8 7 1

Verse

Half-time feel

Gtrs. 1 & 5: w/ Riff B (2 times)
Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)

Gtrs. 6, 7 & 8 tacet

Bbadd#4 Dsus2 Fmaj13 Asus4 Bbadd#4 Fmaj13

5. Take my _____ black soul, a - live in _____ the fi - res _____ that

Gtr. 6

(10)
(7)

Gtr. 7

Gtr. 8
divisi

(9)
(7)
(7)

Asus4 Dsus2 Bbadd#4 Dsus2 Fmaj13 Asus4

burn _____ my skin. _____ Guide my eyes _____ all through _____ this maze,

Interlude

End half-time feel

Gtrs. 1 & 5: w/ Riffs C & C1 (1 1/2 times)
Gtr. 6, 7 & 8: w/ Riffs D, D1 & D2

Bbadd#4 Fmaj13 Asus4 Dsus2 D5 C

I _____ guess _____ they say _____ we could set the world _____ a - blaze. _____

Gtrs. 6 & 7

* Vol. swell

Gtr. 8

** Vol. swell

15
12

7
5

7
5

0
0
0

D5 F5 E5 D5 C

Yeah. (Yeah.) Yeah.

Gtr. 6

Gtr. 7

Gtr. 8 *divisi*

Gtrs. 1 & 5

Gtr. 1

Gtr. 5 *divisi*

Slower ♩ = 92

Gtrs. 6, 7 & 8 tacet

F5

Riff E

E5

Gtr. 1

*w/ delay

*Set for dotted eighth-note regeneration w/ 8 repeats.

Riff E1

Gtr. 5

F5

G5

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 15 15 15

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 12 12 12

9 9 9 9 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 12 12

7 7 7 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 10 10 0

E5

Gtrs. 1 & 5: w/ Riffs E & E1

F5

Riff E

Riff F

Gtr. 9 (elec.)

f
w/ dist.

Riff E1

12 9 10 8 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

E

10 10 10 10 9 9 9 9 (9) 13 13 13 13 13 13 13 13 13 13 13 13 13 13

8 8 8 8 7 7 7 7 (7) 11 11 11 11 11 11 11 11 11 11 11 11 11 11

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

F

G5

E5

14 14 14 14 14 14 14 14 14 14 13 13 13 13 9 9 9 9 9 9 9 9

12 12 12 12 12 12 12 12 12 12 11 11 11 11 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Verse

Gtr. 9 tacet

Play 3 times

F5

D5

E5

F5

D5

E5

D5

End Riff F

Gtr. 5



F5

D5

E5

F5

D5

E5

D5

F5

D5

E5

F5

D5

E5

D5

6., 8. All ____ that ____ I have seen, ____

Riff G

Gtrs. 1 & 5

Bb5

G5

A5

Bb5

G5

A5

G5

Bb5

G5

A5

Bb5

G5

A5

G5

stand - ing ____ on the edge, ____ foot of ____ prec - i - pice. ____

End Riff G

Gtrs. 1 & 5: w/ Riff G

F5

D5

E5

F5

D5

E5

D5

F5

D5

E5

F5

D5

E5

D5

Float - ing ____ in the sea ____

Bb5

G5

A5

Bb5

G5

A5

G5

Bb5

G5

A5

Bb5

G5

A5

G5

past the ____ king of swords, quick - ly ____ to the shore. ____

F5 D5 E5 F5 D5 E5 D5 F5 D5 E5 F5 D5 E5 D5

The Last _ Bar - on, The Last _ Bar - on. _____

Riff H End Riff H

Gtrs. 1 & 5

P.M. -----

3 3 3 0 0 0 2 2 3 3 3 3 3 0 0 0 2 2 0 0 3 3 3 0 0 0 2 2 3 3 3 3 3 0 0 0 2 2 0 0

Chorus

Gtrs. 1 & 5: w/ Riffs E & E1 (2 times)
Gtr. 9: w/ Riff F (2 times)

F5 E

Ghost of man sur -

Voc. Fig. 1A End Voc. Fig. 1A

Voc. Fig. 1 End Voc. Fig. 1

(Oh. _____) (Oh. _____) oh. (Oh. _____) Oh, _____ oh.)

Bkgd. Voc.: w/ Voc. Figs. 1 & 1A (3 times)

F G5 E5 F5

rounds me in my slum - ber. _____ Now I _____ have no

E F G5 E5

fear, _____ as your wing is my shel - ter. _____

Verse

Gtrs. 1 & 5: w/ Riff G (2 times)

F5 D5 E5 F5 D5 E5 F5 D5 E5 D5 F5 D5 E5 F5

7., 9. Cy - a - nide he craves, _____

Gtr. 5

10 7 9 10
8 5 7 8

D5 E5 D5 Bb5 G5 A5 Bb5 G5 A5 G5 Bb5 G5 A5 Bb5

cours - ing through his veins pro - vid - ing him with

G5 A5 G5 F5 D5 E5 F5 D5 E5 D5 F5 D5 E5 F5 D5 E5 D5

strength. See this to the end, a -

Bb5 G5 A5 Bb5 G5 A5 G5 Bb5 G5 A5 Bb5 G5 A5 G5

fraid of psy - chic eyes, faith in mys - tic pow - er.

To Coda 1

1st time, Gtrs. 1 & 5: w/ Riff H
2nd time, Gtrs. 1 & 5: w/ Riff H (1st 2 meas.)

F5 D5 E5 F5 D5 E5 D5 F5 D5 E5 F5 D5 E5 D5

The Last Bar - on. The Last Bar - on.

Bridge

Eb5 D5 F5 Eb5 D5 G5

Will he save

Riff I

Gtrs. 1 & 5

P.M. P.M.

Eb5 D5 E5 Eb5 D5

me?

End Riff I

P.M. P.M.

E♭5 D5 F5

E♭5 D5 E5

Interlude

Riff K

Riff J

G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb F#5

Gtr. 9: w/ Riff K

G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb F#5/C# G5/D F#5/C# Eb5/Bb D5/A

Gtrs. 1 & 5

First system of musical notation for Gtrs. 1 & 5. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes. Below the staff is a six-string guitar fretboard diagram with fret numbers 7, 7, 7, 6, 6, 6 on the first string and 8, 8, 8, 7, 7, 7 on the second string, followed by 8, 8, 6, 6 on the third string. The second measure of the system has fret numbers 7, 7, 7, 6, 6, 6 on the first string and 8, 8, 8, 7, 7, 7 on the second string, followed by 8, 8, 7, 7, 7, 7 on the third string.

Second system of musical notation for Gtrs. 1 & 5. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes. Below the staff is a six-string guitar fretboard diagram with fret numbers 7, 7, 7, 6, 6, 6 on the first string and 8, 8, 8, 7, 7, 7 on the second string, followed by 8, 8, 5, 5 on the third string. The second measure of the system has fret numbers 5, 11, 11, 11, 11, 11 on the first string and 11, 11, 11, 11, 11, 11 on the second string, followed by 0, 0 on the third string. The system ends with the text "End Riff J".

Third system of musical notation for Gtrs. 1 & 5. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes. Below the staff is a six-string guitar fretboard diagram with fret numbers 4, 0, 0, 3, 5 on the first string and 0, 3, 5, 0, 2, 0 on the second string, followed by 4, 5 on the third string. The second measure of the system has fret numbers 4, 0, 0, 3, 5 on the first string and 0, 3, 5, 0, 3, 0 on the second string, followed by 4 on the third string. The system ends with the text "let ring -".

Fourth system of musical notation for Gtrs. 1 & 5. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes. Below the staff is a six-string guitar fretboard diagram with fret numbers 3, 0, 0, 3, 5 on the first string and 0, 3, 5, 0, 2, 0 on the second string, followed by 4, 5 on the third string. The second measure of the system has fret numbers 4, 0, 0, 3, 5 on the first string and 0, 3, 5, 0, 3, 0 on the second string, followed by 4 on the third string. The system ends with the text "let ring -".

Fifth system of musical notation for Gtrs. 1 & 5. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes. Below the staff is a six-string guitar fretboard diagram with fret numbers 3, 0, 0, 3, 5 on the first string and 0, 3, 5, 0, 2, 0 on the second string, followed by 4, 5 on the third string. The second measure of the system has fret numbers 4, 0, 0, 3, 5 on the first string and 0, 3, 5, 0, 3, 0 on the second string, followed by 4 on the third string. The system ends with the text "let ring -".

Sixth system of musical notation for Gtrs. 1 & 5. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and sixteenth notes. Below the staff is a six-string guitar fretboard diagram with fret numbers 3, 0, 0, 3, 5 on the first string and 0, 3, 5, 0, 2, 0 on the second string, followed by 4, 5 on the third string. The second measure of the system has fret numbers 4, 0, 0, 3, 5 on the first string and 0, 3, 5, 0, 3, 0 on the second string, followed by 4 on the third string. The system ends with the text "End Riff L" and "let ring -".

Bridge

D5 Eb5 C5 D5 F5 E5 C5 D5 C5 D5 E5 C5

And I was stand - ing, star - ing at the world _____

Rhy. Fig. 3

let ring --

3

0 1 3 3 5 5 3 3 2 2 3 3 0 0 3 3 0 0 2 2 3 3 5 5

D5 Eb5 C5 D5 F5 G5 A5 C5 A5 E5 F5 D5

and I can't see _____ it. _____

Rhy. Fig. 3

12 0 1 3 3 5 5 3 3 5 5 7 7 5 5 7 7 5 5 6 6 7

Eb5 C5 D5 F5 E5 C5 D5 C5 D5 E5 C5

And I was stand - ing, star - ing at the world _____

12 0 1 3 3 5 5 3 3 2 2 3 3 0 0 3 3 0 0 2 2 3 12 0

D5 Eb5 C5 D5 F5 G5 A5 C5 A5 E5 F5 D5

and I can't see _____ it. _____

End Rhy. Fig. 3

12 0 1 3 3 5 5 3 3 5 5 7 7 5 5 7 7 5 5 6 6 7

Interlude

Gtr. 9 tacet

NC.

Gtr. 9

Gtrs. 1 & 5

Gtrs. 1 & 5

Gtr. 9 8va

loco

Gtrs. 1 & 5

Gtr. 9 tacet

Gtrs. 1 & 5

Bridge

Gtrs. 1 & 5: w/ Rhy. Fig. 3 (last 4 meas., 1 1/2 times)

D5 Eb5 C5 D5 F5 E5 C5 D5 C5 D5 E5 C5 D5 Eb5 C5 D5 F5

And now I'm stand - ing, star - ing at the world _____ and I

G5 A5 C5 A5 E5 F5 D5 Eb5 C5 D5 F5 E5 C5 D5 C5 D5 E5 C5

still can't see _____ it. _____ And now I'm stand - ing, star - ing at the world _____

Interlude

Gtrs. 1 & 5: w/ Riff J
Gtr. 9: w/ Riff K (2 times)

D5 Eb5 C5 D5 F5 G5 A5 C5 A5 E5 F5 G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb F#5/C#

_____ and I still can't see it. _____

Gtrs. 1 & 5

G5/D F#5/C# Eb5/Bb D5/A G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb F#5

G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb F#5/C# G5/D F#5/C# Eb5/Bb D5/A G5/D F#5/C# Eb5/Bb D5/A Eb5/Bb

Gtrs. 1 & 5: w/ Riff L

F#5 D5 F#5 D5 D/F# D5

F#5 D5 D/F# D5 F#5 D5 D/F# D5

Bridge

Gtrs. 1 & 5: w/ Rhy. Fig. 3

F#5 D5 D5 Eb5 C5 D5 F5 E5 C5 D5 C5 D5 E5 C5

And I was stand - ing, star - ing at the world, ___

D5 Eb5 C5 D5 F5 G5 A5 C5 A5 E5 F5 D5 Eb5 C5 D5 F5

I still can't see ___ it. ___ And I was

D.S. al Coda 1

E5 C5 D5 C5 D5 E5 C5 D5 Eb5 C5 D5 F5 G5 A5 C5 A5 E5 F5 D5

stand - ing, star - ing at the world ___ and I still can't see ___ it.

Coda 1

Interlude

Slower ♩ = 120

F5 D5 E5 F5 D5 E5 D5 Eb5 D5

The Last Bar - on.

Gtrs. 1 & 5

Riff M

P.M. -----

3 3 3 0 0 0 2 2 3 3 3 3 3 0 0 0 2 2 0 0 1 0 0 0 X X 0 3 5 0 3 0 5 3 5 0

Gtrs. 1 & 5: w/ Riff M (3 times)

Eb5 D5

Eb5 D5

Eb5 D5

Play 3 times

Harm. -----

6 5 5 5 4 2.6 0 1 3 0 1 3 0

Pitch: C

*Produce random harmonics by lightly touching sixth string and sliding in the direction shown in tab, while picking sixteenth-notes.

Chorus

Gtr. 1: w/ Riff I

E♭5 D5

F5

E♭5 D5

G5

Will _ he _ save _ save... _

(Will... _ save... _)

Riff N

Gtr. 5

P.M.

2/10 (10)

2/12 (12)

1 0 0 0 1 3 0 1 3 0 1 0 0 0 1 3 0 1 3 0

E♭5 D5

E5

E♭5 D5

me? _

End Riff N

P.M.

2/9 (9)

2/7

1 0 0 0 1 3 0 1 3 0 1 0 0 0 1 3 0 1 3 0

Interlude

Gtrs. 1 & 5: w/ Riff M (4 times)

E♭5 D5

E♭5 D5

E♭5 D5

E♭5 D5

1 0 0 0 1 3 0 1 3 0 1 0 0 0 1 3 0 1 3 0

Chorus

Gtr. 1: w/ Riff I (1 1/2 times)

Gtr. 5: w/ Riff N (1 1/2 times)

E♭5 D5 F5

E♭5 D5 G5

E♭5 D5 E5

Will _ he _ save _ save... _ me? _ me.

(Will... _ save... _)

E♭5 D5

E♭5 D5 F5

E♭5 D5 G5

Will... _ Will _ he save save... me? _

E \flat 5 D5 E5 E \flat 5 D5

me.)

Gtr. 5

P.M.

Gtr. 1

P.M.

⊕ Coda 2

Gtrs. 1 & 5: w/ Riffs C & C1 (last 2 meas.)

Outro-Guitar Solo

Gtrs. 1 & 5: w/ Riffs C & C1 (8 1/2 times)
Gtrs. 6, 7 & 8: w/ Riffs D, D1 & D2

D5 F5 E5 D5 C

Gtr. 10 (elec.)

f w/ dist.

w/ bar

Riff O End Riff O

Gtr. 6

Riff O1 End Riff O1

Gtr. 7

Riff O2 End Riff O2

Gtr. 8

D5

F5

E5

D5

C

Gtr. 10

fdbk.

w/ bar

semi-harm.

Pitch: C

Gtrs. 6 & 8: w/ Riffs O & O2

D5

Gtrs. 6, 7 & 8: w/ Riffs D, D1 & D2

F5

E5

D5

Gtr. 10

w/ bar

P.M.

P.M.

8va

hold bend

Riff P

End Riff P

Gtr. 7

Gtr. 10

8va

C

D5

F5

E5

Gtrs. 6, 7 & 8: w/ Riffs O, O1 & O2

D5

C

D5

Gtr. 10

loco

*w/ octaver

*Set for one octave above.

Gtrs. 6, 7 & 8: w/ Riffs D, D1 & D2 (5th & 6th meas.)

Gtrs. 6, 7 & 8: w/ Riffs O, O1 & O2

F5 E5

D5

C

D5

F5 E5

octaver off w/ bar

w/ bar

Gtrs. 6, 7 & 8: w/ Riffs D, D1 & D2

D5

C

D5

w/ bar

F5

E5

D5

C

8va

P.M.

hold bend

Gtrs. 6 & 8: w/ Riffs O & O2
Gtr. 7: w/ Riff P

D5

F5

E5

D5

8va

loco

w/ bar
let ring

C

D5


w/ bar

Musical score for guitar, showing a melodic line on a treble clef staff and a corresponding fretboard diagram below it. The diagram includes fret numbers (8, 10, 8, 6, 8, 9, 6, 7, 9, 5, 7, 4, 5, 7, 4, 5, 7, 5, 6, 7, 5) and chord symbols (D5, F5, E5).

17 sec.



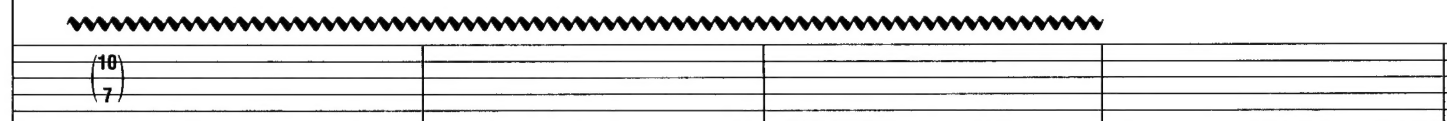
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17 sec.

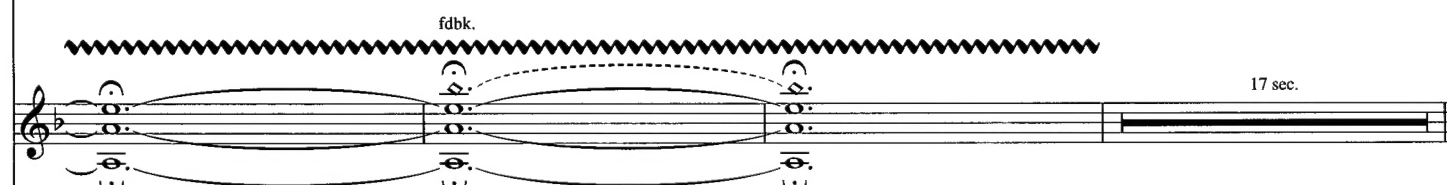


(10)
(7)

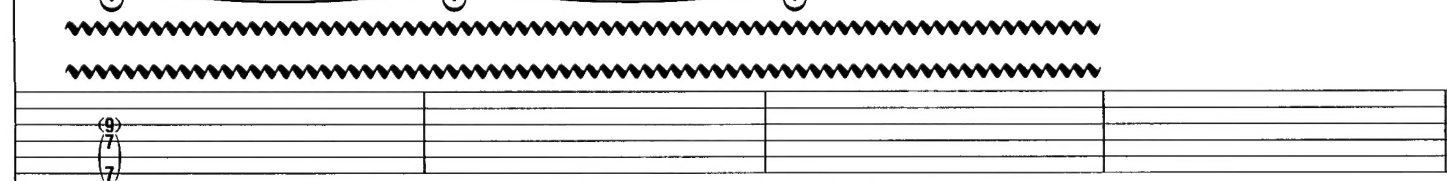


fdbk.

17 sec.

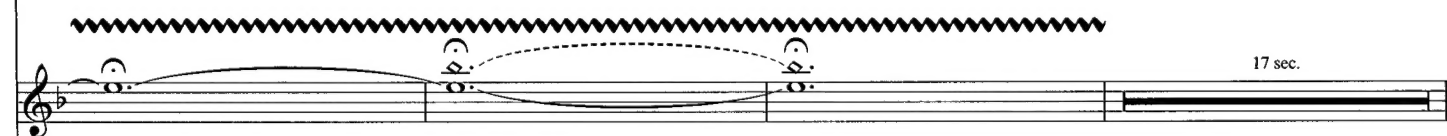


(9)
(7)
(7)




Pitch: B

17 sec.



fdbk.

(9)



Pitch: B

17 sec.



(7)

